

EVERY WEEK — News — Instruction — Information — Entertainment — EVERY WEEK

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THE COMPANION OF VERDI'S LIFE (PART 2)—By Dr. Elsa Bienenfeld

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NEW YORK, SATURDAY, FEBRUARY 14, 1931

WHOLE NO. 2653



LEONORA CORONA

Soprano of the Metropolitan Opera Company

MUSICAL COURIER

ELI SANGER, PRESIDENT OF DALLAS ASSOCIATION, PRESENTS DUSOLINA GIANNINI TO LARGE AUDIENCE



This audience was organized through Civic Concert Service, Inc., Dema E. Harshbarger, president.

MERLE ALCOCK, contralto. Miss Alcock is one American girl who has fulfilled her early dreams. Those concrete accomplishments which have won Miss Alcock a place among the most distinguished singers of the country and times first were conceived in the mind of a girl on an Iowa farm. The line of her career rises steadily higher, ever attaining, as they say on the stock market, "new highs." The rapidly changing scenes of Miss Alcock's life shift from early school days to the state college, to a period of choir singing. She attained first local renown in concert work, then state, then national reputation. And now Miss Alcock may count among her achievements the singing of leading contralto roles at the Metropolitan Opera House and appearances as soloist with oratorio and choral societies and the foremost orchestras of America. This artist has been applauded by press and public in opera, in ballad singing, in oratorio, in lyric song. The New York Times says: "The quality and color of her voice are individual and very capable of sensations and emotional expression." The San Francisco Call and Post reports: "Her voice is clear, strong and velvety. So greatly was the audience impressed that it required great self-repression to avoid breaking out in loud expressions of approval." From Massachusetts, from Philadelphia, from Chicago, come like expressions of the nation-wide reputation which this contralto has won for herself.



GEORGE AND PEARL BOYLE, at their summer home near Squam Lake, N. H. Both Mr. and Mrs. Boyle are well known in the piano and teaching fields, and Mr. Boyle is a composer of note. In the picture at the right Mr. and Mrs. Boyle are shown with Thaddeus Rich, violinist, who was for many years concert master of the Philadelphia Orchestra.



ABRAM CHASINS, member of the faculty of the Curtis Institute of Music, who recently gave a successful recital in Casimir Hall, Philadelphia. In reviewing this concert Samuel Laciari, of the Philadelphia Public Ledger, said that Mr. Chasins "demonstrated not only his ability as a performer but also as a composer." He further stated: "His playing revealed remarkable tonal beauty, with a splendid touch both in soft and loud passages, with great purity of tone no matter what the dynamic requirements of the passage and a technique of unusual fluency. . . . Each of Mr. Chasins' compositions appears to show an advance upon the previous ones in originality and the development of an individual style. He was recalled half a dozen times at the close of the program by the large and enthusiastic audience." (Photo by Kubey Rembrandt)

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MUSICAL COURIER

NEW YORK, SATURDAY,
February 14, 1931

Severance Hall, New Permanent Home of Cleveland Orchestra, Formally Dedicated

Elite of the City Attend Notable Function to Celebrate Completion of Magnificent Building
—Ground Donated by Western Reserve University—Gift of a Million Dollars by John Long Severance Made Project Possible

CLEVELAND, OHIO.—Severance Hall, the new, permanent home of the Cleveland Orchestra, is a marvel of dignity, beauty and convenience. At its dedication on February 5 the presentation to the Musical Arts Association was made by John Long Severance, who for ten years has stood as the most enthusiastic supporter of the orchestra and the guardian of its welfare. For thirteen years, musical Cleveland has watched with increasing interest the growth of this noble body of players, under the direction of Nikolai Sokoloff, which has forged steadily forward into the ranks of the greatest symphonic bodies of the country. Adella Prentiss Hughes, its founder, inspired by the success of repeated seasons of orchestral concerts presented by orchestras from Boston, New York, Chicago, Cincinnati, and other cities where symphony concerts were well established, had dreamed of a musical future for Cleveland that should mean not only a permanent symphony orchestra, but also a home for its concerts of magnificent

proportions. This has now been realized. At the tenth anniversary, the gift of a million dollars by Mr. and Mrs. Severance to build the hall began the fund that increased rapidly by gifts for the maintenance fund from other generous music patrons. A gift of land from Western Reserve University determined the location in the group of buildings devoted to museums, churches, colleges and libraries. Mr. Severance is president of the Musical Arts Association which supports the Cleveland Orchestra, he is also a trustee of Western Reserve University. Since its foundation the Cleveland Orchestra has owed its existence in substantial part to his generosity.

The death of Mrs. Severance occurred soon after the project started. A marble tablet in the vestibule leading to the foyer of the new hall bears these words: "Severance Hall is given in memory of Elizabeth Dewitt, by her husband, John Long Severance, MCMXXXI." A corresponding tablet carries these lines from Plato: "Music is a

moral law. It gives a soul to the universe, wings to the mind, flight to the imagination, a charm to gayety, and the life to everything. It is the essence of order, and leads to all that is good, just and beautiful."

As the first symphony audience swept into the foyer of the new hall it was fascinated by the blaze of color, for it is a veritable bit of jewel work contrasting with the Georgian severity of the exterior, and the delicate tints to be found in the concert hall. The foyer has etched glass doors set in bronze, twenty-four shafts of red jasper running through two stories, fourteen painted panels, a touch of gold leaf, colored tiles set in brass used for the floor.

There are two auditoriums, the large room for the orchestral concerts seating 1,844 persons; the size and the somewhat oval shape was determined by a study undertaken

(Continued on page 28)

John McCormack Draws Capacity Audience in Boston Twice in Two Weeks

S. R. O. Signs Out at Both Recitals in Symphony Hall

John McCormack sang at Symphony Hall, Boston, on January 25 and February 8, both times filling that large auditorium to overflowing. Despite the inclement weather that prevailed during the second recital, the Standing Room Only sign appeared early in the day, and at starting time the chairs on the stage accommodated several hundred eager McCormack devotees and the standees numbers over 400. Only one outstanding artist besides McCormack has filled Symphony Hall this season, a feat which he did not duplicate at his second recital. Thus McCormack has established another of his many records for attendance, that of filling Symphony Hall beyond capacity—twice in fourteen days.

Peter Ibbetson a Dramatic Success

Metropolitan Presents World Premiere of Taylor's Second Opera—Defective Stage Technic Mars Music—Bori, Johnson, and Tibbett Score in Leading Roles—Capacity Audience and Thirty Curtain Calls

LILY PONS TRIUMPHS IN BARBER OF SEVILLE

Rethberg and Martinelli in Season's First Andrea Chenier—

Other Operas of the Week

Deems Taylor's second opera, Peter Ibbetson, was given its world premiere at the Metropolitan Opera House on February 7 in the afternoon, before a large and, of course, enthusiastic audience.

In the matter of performance, Taylor has been the most successful of the American composers whose works have been given at this house. His first work, *The King's Henchman*, which he wrote as the result of a commission from the Metropolitan directorate, was said at the time of its performance to be the best of American operas. Maybe it was. Seemingly, taken as a whole, it was the opera that showed the least inequality of texture as well as structure. The libretto of that work was excellent, and so indeed is the libretto of Peter Ibbetson, in spite of its strangeness and in spite of the fact that it has no such climax as made the success of *The King's Henchman*.

The King's Henchman was generally criticised as having too little music able to stand alone as music. The only outstanding melody in the work was the English folk song developed into a chorus at the termination of the first act. However, the opera was a thoroughly workmanlike job and the dramatic music enhanced the play's action.

Why Taylor should have selected Peter Ibbetson as the basis of his second opera, one cannot say with any certainty. It appears probable, however, that there were two reasons for it. The first is that Taylor is interested in the moods of childhood. This was shown by his most successful work, the *Looking Glass Suite*, which was written for Carolyn Beebe and her chamber music players and afterward developed into an orchestra piece that has been widely played and deservedly successful. The second is Taylor's fondness for the arrangement of folk songs. That Taylor feels the juvenile side of the Peter Ibbetson story strongly is indicated by the cover design on the vocal score, beautifully published by J. Fischer & Bro., who also published *The King's Henchman*. This cover design, drawn by Taylor himself, shows two children, a boy and a girl, standing hand in hand, looking across water at a dream castle.

THE STORY

A more curious story than that of Peter Ibbetson it is difficult to imagine. Du Maurier, who wrote the book about forty years ago, had a curious mentality which was a strange mixture of Victorianism and mysticism. His best known book, *Trilby*, shows the sort of things that his mind liked to dwell upon, and this Peter Ibbetson em-

phasizes that same mystic, visionary view of life. The three leading characters in this play are Peter Ibbetson (Edward Johnson), Colonel Ibbetson, his uncle (Lawrence Tibbett), and Mary, Duchess of Towers (Lucrezia Bori).

There are many other characters in the cast, but it is around these three that the story revolves. Colonel Ibbetson is a stupid, boastful cad, who shows his character at the very beginning by first making love to Mrs. Deane (Marion Telva), his hostess at an English house party (the year is 1855), and

(Continued on page 28)

Frederick Schlieder Engaged for Chicago Musical College

News comes from Frederick Schlieder that he has been engaged to give a course on Improvisation and the Art of Thinking in Music at the Chicago Musical College during the coming summer session. Mr. Schlieder's presence at the College undoubtedly will attract a great number of students and teachers from all parts of the country who will avail themselves of this opportunity to profit from his unique methods of instruction.

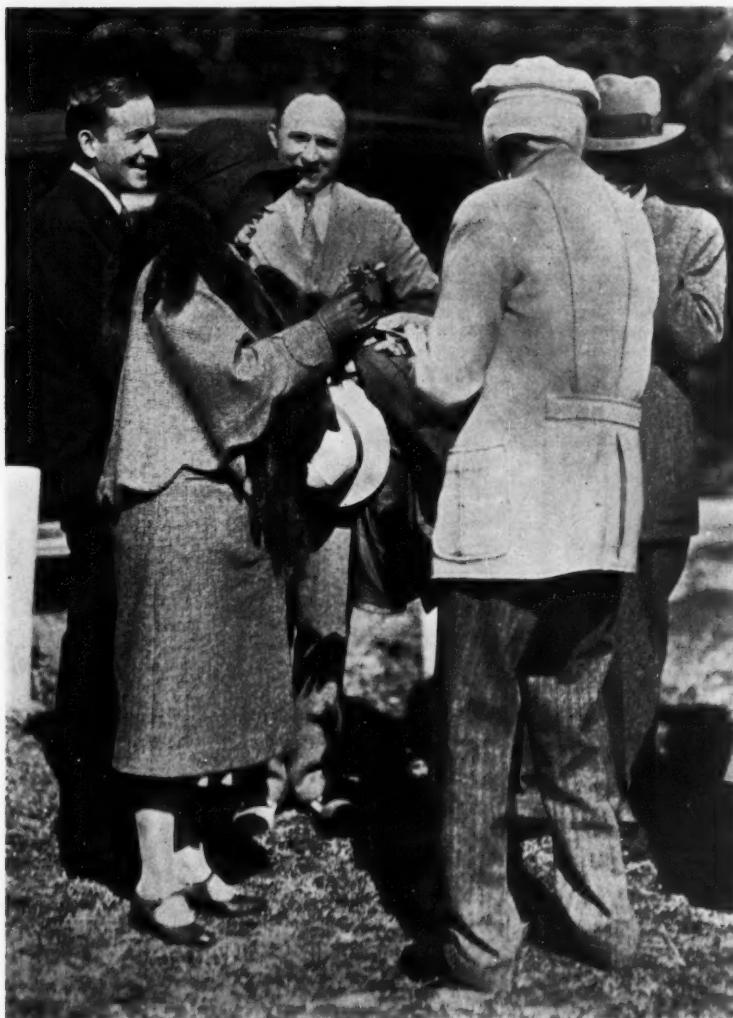
Corona in Tales of Hoffman

Leonora Corona will sing the role of Giulietta in Offenbach's *Tales of Hoffman* at the Metropolitan on Saturday evening, February 14. It will be the first time she has sung it at the Metropolitan, although she portrayed the role on tour last spring.

On April 28 Miss Corona will sing Berlioz' *Damnation of Faust* with the Oratorio Society of Hartford, Conn.

Last Minute Demand for Mary Wigman

Mary Wigman made her tenth appearance in New York within twenty-five days on Sunday night, February 8. Her next recital here will be at the Chanin Theater on the evening of March 1. Brooklynites heard her on Lincoln's Birthday, and Newark will have her this coming Sunday evening. Before she sails on the Bremen on March 14, Miss Wigman will also dance in Toronto, Montreal, Detroit, Boston, Wellesley, New Haven, Philadelphia, White Plains (N.Y.) and Bryn Mawr.



JOHN D. ROCKEFELLER AND MME. GALLI-CURCI

recently met at Ormond, Fla., when the aged financier presented the singer with his autographed photograph, some flowers, and asked permission to read her the following poem:

"Let's plant a rose beside the road,
Where all the world goes by,
That every pilgrim with his load
May feast his happy eye
Upon its beauty as he goes,
And breathe a blessing on the rose."

"I love roses," Mr. Rockefeller continued, "which always reminds me somehow of your lovely voice, which I have admired so many times." In the photograph, from left to right, are: Homer Samuels, composer-pianist and husband of Mme. Galli-Curci; the singer herself, Jack Salter, of Evans and Salter, managers of the artist; John D. Rockefeller, Sr., and a friend, S. J. Peabody. (Photo by C. E. Engelbrecht.)

The Companion of Verdi's Life

By Dr. Elsa Bienenfeld

Article 2

(Translated from the German by Margaret Loewi)

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[In the previous article on Giuseppina Strepponi, which appeared in the issue of February 7, Dr. Bienenfeld discussed the singer as an artist. In this article, Giuseppina Strepponi is presented as wife and homemaker.—The Editor.]

Verdi's "liaison" with Giuseppina Strepponi provoked great indignation in Catholic Italy of the forties. In Paris, the great city, nobody had troubled whether Verdi and Giuseppina were married or not, but in the little town of Busseto, where Verdi had spent his youth and where he now lived, it was much discussed, and the father of Verdi's first wife, Antonio Baretti, felt so concerned that he decided to talk seriously to his former son-in-law. Verdi's answer shows how quietly he and Giuseppina lived and how obstinately Verdi insisted on modelling his conduct according to his own moral code. "Is it a crime," he asked, "that I do not visit, that I do not mix in society, that I accept no invitations, and seclude myself from my fellow men? I have nothing to conceal. In my house lives a free, independent lady who loves solitude as much as I do, and who possesses enough wealth to preserve her from all need. Neither she nor I are guilty in any way before the law. I expect that this lady be regarded in my house with as much respect as myself; no, with even more, for her behavior, her refined ways and her mind entitle her to it."

An ordinary, regular mode of life, and at the same time hectic artistic activity started with Giuseppina's entrance into Verdi's house. Between 1843 and 1853, from his thirtieth to his fortieth year—while Wagner (of the same age) whose pace at work was fast enough, produced four works—Verdi brought into the world not less than seventeen operas, among which were such magnificent works as Ernani, Luisa Miller, and Macbeth, and masterpieces of eternal value such as Rigoletto, Trovatore, and La Traviata. While young Wagner was leading a Bohemian life, ever in the midst of violent activities, as lover, author, politician—a restless man and artist, with his great need of show and luxury, ever seeking outside stimulus, Verdi did not seek the center of gravity of his life externally, did not confide in many men, nor indulge in many love affairs, nor did he devote himself to many ideas; he found his stimulus within himself and

strode for depth rather than for breadth; he was an introspective artist and man. He hated travel and any change of surroundings. He was happiest in the neighborhood of his native village Roncole, in that little corner entirely without charm as regards scenery, without mountains, woods or sea. Verdi never took journeys for pleasure and did not attach any worth to beautiful sights, and the vivid impressions and experiences of travel. He had no need of this kind of stimulus and had sufficient to do in developing all that which his imagination suggested.

Nevertheless he was forced to travel ceaselessly from town to town and theater to theater just in those years in which he was most productive. In those days Italian composers only wrote operas to order, and the composer was always obliged by contract to preside personally over the rehearsals for the first performance.

Giuseppina Strepponi accompanied him on all his travels, keeping herself always in the background. But she quietly and cleverly procured for him, everywhere, macaroni cooked in the Italian manner in order to keep Verdi, who was nearly always depressed, in the right mood for composing, and she saw to it that they had a comfortable dwelling and made advantageous contracts.

Verdi and his "Peppina" saw personally to their ever-increasing volume of correspondence, and had no need of a secretary or manager. There was no question of vain show in this artistic household; they were both very economical and no penny was spent unnecessarily. Various letters which Verdi received, and rough copies of all those that he wrote, were kept. In Verdi's house reigned an order and exactness akin to that of a shopkeeper. Most of the rough copies of the letters are corrected in Giuseppina's hand. Between the letters are receipts for royalties, agreements with theater managers and publishers as well as household bills, all arranged in chronological order. This collection of letters, documents and bills, which was started in 1842 when Verdi and Giuseppina were first united, grew in the course of time to immense bundles of papers; these were tied together, and Verdi never let them out of his sight. A trunk with the letters and bills stood in Verdi's bedroom, and this trunk accompanied Verdi on whatever journey he undertook, whether it were far or

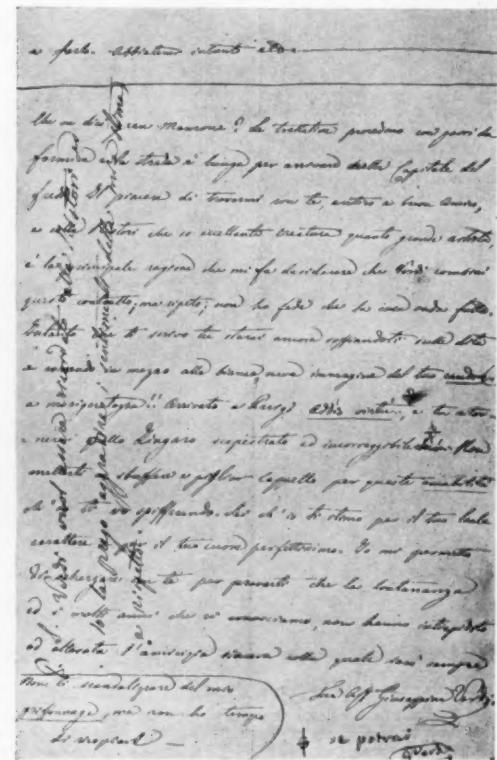
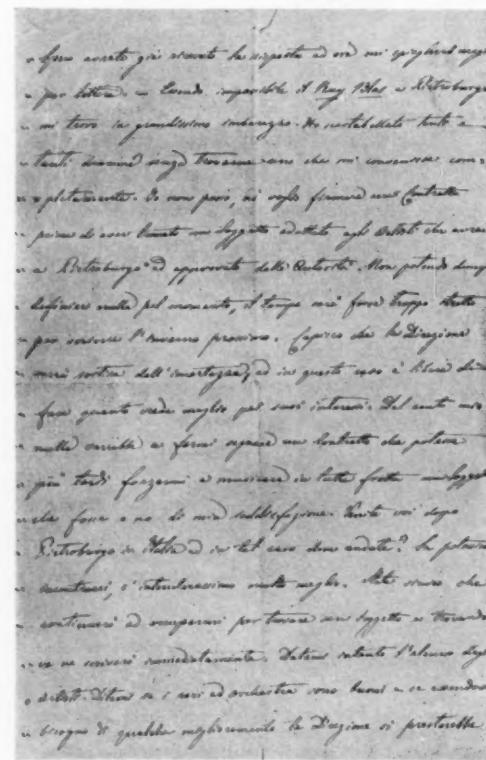
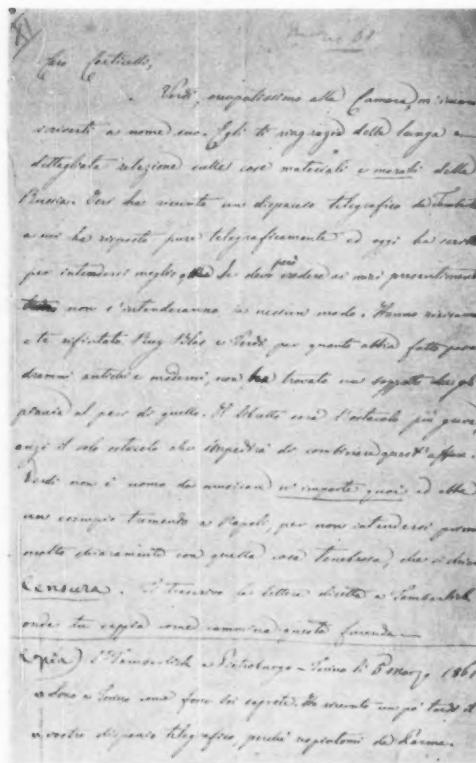
near. In their realism, these books, revealing the management of their affairs, are a more valuable historical testimony than the finest psychological diary effusions. In those days of the Romantics, when one could only imagine an artist living a wild, Bohemian life, Verdi appears as a quite original figure, with his straight way of business and his simple mode of life; he was forerunner of the modern type of man. The relationship between Verdi and Giuseppina, although illegitimate according to the outside world, was in reality the simplest and most ordinary married life.

When Verdi was forty his life underwent the most amazing change that a composer's life has ever undergone. When his fame had reached such a height that he could demand his own terms, Verdi ceased to travel to the premieres of his operas. Seldom has a composer, and more seldom still has a composer's wife, so willingly renounced hearing the applause of the public. Verdi became a farmer. And what is more, not only a so-called farmer who watches from his veranda or easy chair the sun set, but a hardworking, able farmer who realized an excellent corn harvest, bred horses which were greatly praised by breeders and connoisseurs, and organized a model farm which was considered an example in Italy. This passion for farming which awoke in Verdi comparatively late, kept him in the second half of his life continually busy, and gave him great satisfaction. It is not yet generally known from the literature concerning Verdi, that it was Giuseppina who worked this change. Verdi was by nature an inveterate town-dweller and felt a distrust of anything concerning nature or the country. But more than seventy years ago, at a time when other people were afraid to open a window in winter, Giuseppina was very keen on fresh air and sun-bathing! She was far more modern than her contemporaries, more modern even than the doctors and hygienists. Once when Verdi was again obliged to stay in Paris for a longer period, she begged him so insistently and earnestly to take their rooms for once in the surroundings of Paris, in the country, instead of on the Boulevard, that at length Verdi unwillingly consented. But soon he became so charmed with life in the country that when he heard that a property was for sale in the neighborhood of his beloved native village of Roncole, a piece of ground belonging to S. Agata, he bought it, and despite his thriftiness, even invested a considerable amount of capital in it. In a letter to the Countess Maffei, which has not yet been made public, Giuseppina relates how in S. Agata a little plot was laid out which was called "her" garden ("il giardino della Peppina") and a small one next to it which Verdi called "his" garden ("il suo giardino"), and how Verdi was so enthusiastic about it that, contrary to his agreement, he soon planted his cabbages right under her

rose-trees; she wrote that Verdi added a park, fields and meadows to the garden which was growing in every direction, and that he procured the newest machines and finally entirely rebuilt and enlarged their little house. Verdi was his own architect, and Peppina did the interior decoration. Verdi's airy and sunny room was particularly nice, a combined bedroom and sitting room. Everything in the house was simple, comfortable and refined; they had arranged and collected everything themselves, so there was about everything an atmosphere of personality, comfort and coziness. There was no sign of bombastic decoration. Under the gable stood in small letters the single word "Loulou." This was the name of a dog whom Verdi and Peppina had greatly loved and had lost.

Everyone in Verdi's house got up at four o'clock in the morning. Verdi went to the fields, supervised the work and the laborers, rode to market and traded with the peasants; the "Professore" was a landowner respected throughout the neighborhood, with whom one could not haggle about prices. The afternoons Verdi spent working at his desk, and in the evening after dinner he used to go for a walk with his wife or, in bad weather, play a game of cards. At half past nine not another sound was heard in Verdi's house. Their meals were simple, but the servants had always to wear white gloves while serving at table. They always lived at S. Agata during spring, summer and autumn, and the household only moved to Genoa during the coldest winter months when the desultory solitude made Giuseppina melancholy. In Genoa they rented the magnificent, historical Palazzo Doria. Every year in June, Verdi interrupted his stay in S. Agata in order to take a cure in Montecatini, the Italian Karlbad. Otherwise, he only took necessary business journeys, always with Giuseppina, and always impatient to return as soon as possible to his beloved S. Agata.

Giuseppina was a very domesticated and economical woman; she subordinated herself at her own wish and gave up her whole life to Verdi's well-being, whose genius she, more than any of her contemporaries, had recognized and admired, as, until a short time before, Verdi had only been considered an exceptionally successful composer of operas, whom the serious musicians, fascinated by Richard Wagner, acknowledged with a shrug of their shoulders. Probably it was not always easy to get on with the passionate and silent Verdi. The poet De Amicis asserts that Giuseppina's position was similar in many respects to that of the prince consort of a reigning princess. When, for example, Verdi was working on La Forza del Destino, Giuseppina wrote to her friend Corticelli that she had decided to agree to everything her husband said and did from the middle of October to the end of January, because she was convinced that during the great work of composing, and the numerous



FACSIMILE OF A LETTER WRITTEN BY GIUSEPPINA STREPPONI VERDI, TO THEIR FRIEND, MAURO CORTICELLI, THEN RESIDING IN RUSSIA.

This is really a letter within a letter, for Mrs. Verdi quotes to Corticelli a letter which Verdi had written to a certain Mr. Tamberlick of St. Petersburg. The subject of the two missives is the proper selection of a libretto for an opera which Verdi had been commissioned to write for the St. Petersburg Opera. From this correspondence one sees how particular the composer was in the choice of his librettos, only accepting for scoring the subjects which appealed to him. In his letter to Tamberlick, which Mrs. Verdi quotes, Verdi states that under no circumstances will he sign a contract for a production until every detail is settled relative to the libretto. Verdi had suggested Ruy Blas as a subject, but it had been rejected. Mrs. Verdi says to Corticelli: "My intuition tells me that this affair will never be settled on . . . Verdi is not the type of man to set music to any libretto, and you know that he had a nasty experience in Naples in not first reaching an understanding about the subject of a libretto with that hazy thing known as the censor." In the last page of her letter, Mrs. Verdi becomes more personal with Corticelli, teasing him about his stay in cold Russia, and reminding him that when he will be in Paris again he will be able to resume his life of Bohemian. Here Verdi has inserted asterisks, and at the bottom of the letter adds a facetious remark with his signature. The tone of the entire correspondence is very friendly and is written in the second person singular form. The letter was written March 6, 1861.

rehearsals, he would never confess to being in the wrong. "If I see that the weather at home is becoming too stormy," the clever woman explained, "I go out and take the air." How clever Giuseppina was, is revealed by her behavior at the time when Verdi was particularly interested in his first *Aida* in Milan, the charming Teresina Stoltz from Graz. Giuseppina ignored situations which could not have been pleasant for her, kept on friendly relations with the singer, and in spite of threatening disaster, held their home and marriage in safety. She was mainly responsible for the friendship between Verdi and the poet Manzoni, for whom she had an ardent admiration, and who gave, if indirectly, the impetus for the composition of the *Requiem*, which Verdi dedicated to Manzoni's memory as a magnificent sign of mourning.

Only on one point did Giuseppina and Verdi differ in their views. She was religious and devout, and strictly observed the laws of the church, whereas Verdi was a free-thinker and never entered into discussion on religious matters. "I take the greatest pains," Giuseppina said, "to tell him of the wonders in Heaven, on the Earth and in the Waters, but he only laughs in my face, interrupts me in the middle of my inspired enthusiasm, my noble sentiments, with the dry words, 'You are mad!'" As it happens, Peppe was sufficiently tolerant to tolerate Verdi's scepticism. But probably it was her pious wish that finally overcame Verdi's defiance of the Church and Pope, for on April 29, 1859, the religious marriage ceremony of Verdi and Giuseppina took place quite quietly in Collange, a little village in Savoy, near to the Swiss frontier.

Mrs. Verdi's voice retained its vitality until she was quite old, and she was always the first to sing Verdi's melodies, while the ink was still fresh on the manuscript. She never tried to appear younger than she was, preferred to dress in dark colors, and early chose a matronly style. A picture of her in her old age shows her in a black lace cap and veil, her eyes expressing kindness and understanding; one could be sure that there was no artificiality in this woman's appearance or soul. It was granted to her to witness the great honor which was shown in Italy to her Verdi. It was perhaps a prouder moment for her than any experienced by another woman, when she stood by Verdi, who could see with his own eyes himself immortalized, as his statue was unveiled in the foyer of the Scala in Milan. Donations for its erection had been sent from all over the world.

Giuseppina Verdi lived to be eighty-two years old. She died of pneumonia after an illness of scarcely five days on November 14, 1897, in S. Agata, in the midst of the preparations for their annual winter emigration. She was buried in the Cimitero in Milan. The outside world, especially the Germans, took hardly any notice of the death of Verdi's wife. She had always despised any publicity, and Verdi's private life did not seem of sufficient importance to take notice of a family affair which only concerned him. Verdi survived by nearly four years the woman with whom he had trodden the path of life. After her death he founded, in Milan, a home for aged musicians, which he munificently maintained. He appointed as his heiress, his only blood-relative, a cousin's daughter, who still lives in S. Agata and, according to Verdi's wish, keeps it unchanged. Verdi had a vault built in the garden of the Musicians' Home, and expressed the desire that he should be buried there himself, and his wife's remains exhumed and placed by his. Verdi died at the age of eighty-eight.

As though she had a presentiment that she would go before him, Giuseppina Verdi stipulated in her will, which only comprised a few lines, that her husband was to have the right to dispose of all her property. The will closed with the words: "And now, my Verdi, farewell! As we were joined together in life, may God unite our souls in Heaven."

Covent Garden Opera Company's Spring Tour

The Covent Garden Opera Syndicate announces a second spring tour, commencing on February 9 at Liverpool, the opening production being their latest success, *Die Fledermaus*, by Johann Strauss. After two weeks, in which they will give fourteen performances in Liverpool, the company will proceed to Halifax for another two weeks, thence to Birmingham. They will conclude their short tour of the provinces at Brighton, where they will be at the Hippodrome from March 23-28.

Their repertoire includes Lohengrin, Meistersinger, Falstaff, Faust, Aida, Rigoletto, Trovatore, Madame Butterfly, La Boheme, Tosca, Cavalleria Rusticana and Pagliacci, and The Barber of Seville. All the operas will be sung in English by an all-English cast, the musical director again being John Barbaroli, who will conduct most of the performances. The stage director of the company's previous tours, George King, will again produce.

Clara Clemens Gabrilowitsch Takes Up Art of Writing

In Her Reminiscences of Her Father, Mark Twain, She Adds Another Accomplishment to Her Already Varied List—Distinguished as Pianist, Singer and Author, She Will Also Undertake Lecturing—Some Personal Glimpses Into the Character of the Famous Humorist

The public is soon to be offered a rare treat in the publication of a new book by Harper—the personal reminiscences of our beloved Mark Twain by his daughter, Clara Clemens Gabrilowitsch. The book will be known as "My Father—Mark Twain."

Just how Madame Gabrilowitsch (wife of Ossip Gabrilowitsch) came to write these memoirs is now to be told. She is delightfully frank about the whole matter and somehow does not seem to think too seriously about this accomplishment of hers. Perhaps that is why she has been so successful at it.

Every one knows that she is a very talented person. Already in addition to having achieved notable honors as a singer, she also a pianist and furthermore has created the role of Mark Twain's Joan of Arc. Hand in hand with her new venture of writing comes that of lecturing, for she told the writer that she will undertake a tour of lectures on Mark Twain, and others on various composers, which she will illustrate with music. She has already given lectures from time to time, including a recent series at Yale University, but the tour which she will undertake early next fall will be a concentrated and detailed effort. At first she will be heard in and around Detroit; that will permit her to reach home within a few hours' time.

"I love my home," Madame Gabrilowitsch said, "and devote a great deal of my time to it. If I did not I would have much more time to give to my other interests—a fact which I believe is essential to make a real success of any undertaking."

When asked how she came to write about her father, Madame Gabrilowitsch said that she did it more for the sake of her family than from any sense of personal pride in the matter. "They have been after me for years to do it," she said; "I believe it was to save myself any more worry on the matter that I finally decided to go ahead. I realized, however, that I do owe it to them, for Mark Twain is a character of general interest, and, naturally, even more so to those dear to me. This is not going to be a biography. I do not like just plain facts and do not think I could have written a so-called biography of my father. I have simply jotted down in some sort of fashion reminiscences of my close association with him as they came to me."

We learned from Madame Gabrilowitsch that Mark Twain was very much devoted to his family and that she was the one who accompanied him on his many travels. This fact will afford the readers of the new book the privilege of knowing much about the author which hitherto has never been brought to light.

"Did your father like to write," she was asked, "and did he do it assiduously?"

"I believe father liked to write," she said, "but most of the time he was writing what he did not care about. He was really a very serious-minded person and most of the time a very sombre one. He was greatly preoccupied with the woes of the world and had an introspective streak in his character. He always said that his worst luck came to bear on him when his humorous work, *Jumping Frog*, proved a success. After that his publishers insisted that he write humorous things, and more often than not he had no inclination for them. His sympathy and real interest were on a higher plane."

"As to the assiduousness of his work, it was spasmodic. He did most of his writing while walking furiously up and down the room (something I have always marveled at, for I cannot do this at all. I have tried it, and ever since have wondered how father could have collected his thoughts through such a process). The greater part of his writing was done during the summer months, when we were in the country; there he had built himself a little octagonal house, quite a distance from our home; he would go there early in the morning and work all day. He never ate lunch. In the winter time he worked in the billiard room."

"Probably to play a game or two in between ideas?"

"No," Madame Gabrilowitsch replied, "he seldom played. I think it was more of a refuge from the constant flow of guests."

"What work did your father consider his best?"

After carefully thinking about the question, she replied that Mark Twain thought *Joan of Arc* his best literary contribution. "You must know," she said, "that he had wanted to write it ever since he was a boy, and really never succeeded in doing it until quite late in life. This was due to the fact that his publishers would give him no time

to devote to it. Then one day he finally went on a 'literary strike,' as it were and declared: 'now I am going to do what I have always wanted to do, and no one can stop me.'

"How he came to write *Joan of Arc* has always amused me. When he was still a very young man, and working for a newspaper in some little town, I forget where, he was taking a stroll one morning when a sheet out of a folder blew in front of him. On stooping to pick it up he found that its contents were about *Joan of Arc*. Who the character was he did not know, because you must remember that he had been one of the boys who played hookie from school most of the time. The material he found on that sheet of paper so absorbed him that he determined to look into *Joan of Arc's* history, with the resolve of writing about her some day. It was the thing he wanted most to do. When he finally did get to it, he chose a secluded spot near Florence as his hiding place. Needless to tell you, the work was tremendous . . . the research endless."

Madame Gabrilowitsch did not say so, but we surmised that she might have helped Mark Twain in some of that research.

"Did your father take any long lecture tours?" we asked.

"Yes, very long ones; he toured all over Europe and even went so far as Australia. He did not like it at all. He undertook the work purely for financial reasons. He had lost a great deal of money in a printing press venture and got himself out of debt with these tours. Of course for me it was very delightful. I thoroughly enjoyed traveling with him, and those days are among my most cherished memories of him."

Asked more about Mark Twain's home life, Madame Gabrilowitsch said that he was a lover of home and deeply devoted to his family. There were three daughters. He was very affectionate to them but left the details of their bringing up to his wife. Only on occasions would the mother appeal to the father for help, and then his anger seemed to know no bounds. "I have never known such a vocabulary to flow from any human being," she explained, "as came from my father during those moments of anger. But the strange part about it is, that it was not anger which distorted his features in any way. It was simply an outburst which had its vent in a terrific flow of language. Otherwise

Mildred Carner Johnson, Singer and Musician

Mildred Carner Johnson, American contralto, who is well known in New York through her church and radio activities, belongs to that limited number of singers who enjoyed a thorough musical education before taking up voice culture.

Miss Johnson was born in Frankfort, N. Y., a member of a family of musicians for several generations back. She started the study of the piano at six, and at the age of twelve she became pianist of the San Carlos and Monroe Theatres in Key West, Fla., where she led the orchestra for three years. Her first public recital was given in Key West when she was thirteen years old.

At sixteen Miss Johnson began the study of voice, and six months after her first lesson she became soloist at Mrs. E. H. Harriman's Chapel at Arden, N. Y. The following season she sang at Chester Hill Methodist Episcopal Church, Mount Vernon, where she remained for three years; part of this time she was also soloist at Temple Beth-El in New York City. Moving to Detroit about nine years ago, Miss Johnson was in turn soloist at the Jefferson Avenue Presbyterian and the First Presbyterian Church. She also sang in many oratorios and special services at St. Paul's Cathedral in that city, and also was very busy with concert and club work.

When radio station WGHP was opened in Detroit in 1922 Miss Johnson was one of the few local artists engaged for the opening night; most of the participants came from New York for the occasion, and they included many nationally-known names. Subsequently Miss Johnson became a staff artist for this station, singing novelty and recital programs, musical plays, a series of national nights, consisting of music of many countries and, for an entire season, leading



CLARA CLEMENS GABRILOWITSCH

wife my father was most affectionately demonstrative with us. On one point only was he firm about our education—we were to have NO careers."

One wonders what Mark Twain would think today about his daughter, Clara; and whether he would stop her, or rather disapprove of her varied and interesting career?

We also learned that the Connecticut Yankee was written in Hartford, Conn., and judging from all the many places where Mark Twain did write it would look as if he had had a love for travel. The queer part is that he was not much a man for the outdoors. Sometimes he would join the children in their games in the garden, more often tormenting them with a certain game of pegs, naming each peg after some ancient king and grilling his daughters on their knowledge of history.

All of these little personal details will be revealed to us when Madame Gabrilowitsch's book is published. What a valuable aid it will be to lovers of Mark Twain in their appreciation of his works!

When asked if she was still singing, Madame Gabrilowitsch said that she was, but that she had no particular manager; if something that she liked came her way she accepted it. And this spirit of happy-go-lucky, nonchalant, is the key-note to the character of Clara Clemens Gabrilowitsch, daughter of Mark Twain. Her book of reminiscences will, no doubt, be all the more enjoyable because of this very carefree spirit.

M. T.

Romani Pupil Heard in Brooklyn

Maria Vera, a young coloratura soprano artist-pupil of Romano Romani, gave a successful concert at the Culture Health School in Brooklyn on January 30.

operatic roles with the WGHP Operatic Ensemble.

At present Miss Johnson's rich, full contralto voice can be heard regularly over the radio, for she is a staff artist for the Columbia Broadcasting Company, where she appears



MILDRED CARNER JOHNSON

pearls as soloist on the Artists' Recitals, Voice of Columbia and the Cathedral Hour. Besides these activities Miss Johnson is busy as an accompanist, her knowledge of the piano and of the song literature making her much sought after in that capacity.

American Conservatory of Chicago Announces Summer Master School for 1931

Well Known Pedagogues to Teach, Under the Direction of John J. Hattstaedt, President of the Institution—Annual Classes a Growth of Need—Scores of Students from All Parts of the Country Among Attendants—Josef Lhevinne's Ninth Master Class at Conservatory—Well Known Pianist and Teacher Also to Hold Repertory Classes and Offers Free Scholarship—Normal Class in Children's Musical Training, in Addition to Voice, Violin, Cello, Organ and Other Branches of Study.



HERBERT BUTLER



KARLETON HACKETT



HENIOT LEVY



SILVIO SCIONTI



JOSEF LHEVINNE

With a list of renowned pedagogues that include many of the foremost teachers, lecturers and recitalists, appearing before the public, the American Conservatory will hold a Summer Master School from June 25 to August 5, under the direction of John J. Hattstaedt, the president of the institution.

Summer master classes are an outgrowth of need—the answer to a great demand, notably so in this great middle west. It has taken years of study and thorough work to build up to solid prestige of the conservatory. The summer school of the American Conservatory has achieved nation-wide reputation in this way. Scores of students and teachers from all sections of the country are among its regular attendants. To these the advantages of a summer session at a great music school in Chicago make a special appeal, offering the privilege of obtaining a fresh viewpoint and renewed inspiration, together with the opportunity to earn additional credits toward degrees, or to meet the requirements of state crediting boards and associations.

THE FACULTY

In addition to the regular faculty of 130 artist instructors, Josef Lhevinne, world renowned pianist, will conduct his annual master class. Thus, in the piano department, in addition to Mr. Lhevinne, such distinguished artists as Heniot Levy, Silvio Scionti, Kurt Wanick, Rudolph Reuter, Louise Robyn, Earl Blair, Mabel Osmer and others of equal merit, will be available for private lessons and some of them will conduct Repertory Teachers' Classes. The vocal department will include Karleton Hackett, Edoardo Sacerdote, Charles La Berger, Elaine DeSellem and others; in violin Herbert Butler, Scott Willits and other excellent artists; Wilhelm Middelschulte and Frank Van Dusen in the organ department; Hans Hess and Mrs. Torgerson in the cello and harp departments, respectively.

JOSEF LHEVINNE

This will mark Josef Lhevinne's ninth master class at the conservatory, and, judging from previous seasons, it should prove another remarkable success. During the past eight seasons Mr. Lhevinne's master classes have been attended by the flower of America's younger pianistic talent. Professional

pianists, teachers and artist-pupils from all parts of the country, Canada and Mexico, eagerly embraced this remarkable opportunity to place themselves under the guidance of one of the world's great masters.

In addition to private instruction, Mr. Lhevinne will conduct repertory classes each week in which the most important works of piano literature will be played and discussed. In addition to illuminating criticisms on artistic interpretation, members of the classes will have the privilege of receiving information from one of the great masters on details of technic, dynamics, pedaling, phrasing and development, of accuracy, power and speed.

LHEVINNE FREE SCHOLARSHIP

Mr. Lhevinne will grant a free scholarship to the most worthy pupil to be decided by competitive examination.

NORMAL CLASSES

A leading feature of the summer session will be the Normal Class in Children's Musical Training, under the direction of Louise Robyn. These classes will meet daily for two weeks, commencing June 25. Miss Robyn will present courses which cover most of the material given in the winter terms. Miss Robyn's reputation as an authority in this line of work has made these classes of immense importance to teachers from all parts of the country.

A series of Normal Lectures on Piano Pedagogy and Musical History will be given by the president of the conservatory, John J. Hattstaedt. Adolf Weidig, distinguished composer and teacher, will accept pupils for a term of five weeks, from May 31 to July 4. Courses in harmony, counterpoint, composition, and orchestration, will be given by

such well known instructors as John Palmer, Leo Sowerby and others. Intensive courses in Class Piano Methods (Oxford Piano Course) will be given by Gail Martin Haake and assistants. The Oxford Course is used to a large extent in the Public Schools of Chicago and many of the other principal cities.

DRAMATIC ART DEPARTMENT

The Dramatic Art Classes will be given by such splendid instructors as John McMahill, Jr., and Mme. Louise K. Willhour. Most intensive courses will be given, leading to certificates and diplomas.

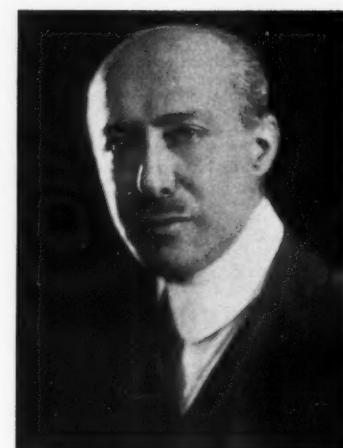
OTHER DEPARTMENTS

The distinguished organists, Wilhelm Middelschulte and Frank Van Dusen, will be available for private organ lessons. The Theatre Organ Department, under the direction of Frank Van Dusen, was one of the first in the field and has grown to be one of the largest. The department, which includes some seven or eight teachers, will offer most intensive courses.

Assisted by Margaret Streeter of the Victor Talking Machine Company, O. E. Robinson, director of the Public School Music Department, will again provide intensive courses. These have always been a very important feature of the summer session.

THE RECITALS

A special feature of the summer session will be the series of public recitals in Kimball Hall. These will be given by members of the faculty and by artist pupils, including members of the master classes. Among the members of the faculty, the following will probably take part: pianists—Heniot Levy, Silvio Scionti, Mae Doelling Schmidt;



EDOARDO SACERDOTE

singers—Elaine De Sellem, Marie Sidenius Zendt, Louise Winter; violinists—Herbert Butler and Scott Willits; cellist—Hans Hess; organ—Edward Eigenschenk. The greater part of the recitals and lectures will take place in the forenoon, thus allowing the students ample time for practice and recreation. Students attending the Summer Session will be admitted to the recitals without charge.

B.

where the music of the priestess is sung, was especially well done.

LE JONCLEUR DE NOTRE DAME AND LA NAVARRAISE

Mary Garden as Jean naturally drew a crowded house. Of course she came up to all hopes and expectations. No matter what she attempts she always is a great artist. The performance as a whole was excellent. Charles Baromeo as the Prior was vocally and dramatically excellent. Cesare Formichi's portrayal of the kindly Boniface was realistically human. Mr. Formichi caught the spirit of the famous legend and sang it with admirable poise. The remainder of the cast included Messrs. Ritch, Ringling, Defrere and Nicolich.

This work was followed by *La Navarraise*, in which Miss Garden is featured as Anita. She gave the character the dark, overwrought feelings which Massenet requires and was always truly effective. Rene Maisonneau sang and acted with conviction and force as Aranquil. Mr. Defrere as Bustamente delivered his song in martial manner. Theodore Ritch and Edward Cotterell made their parts stand out despite the fact that the roles are small. Emil Cooper, the director, made much of Massenet's well written score.

TANNHAUSER

The evening's fare offered one of Wagner's popular works, *Tannhauser*. If audiences mean anything, the representative one at this performance gave proof that Wagner has a striking hold. The cast included Chase Baromeo, Emma Redell, Theodor Strack, Rudolf Bockelmann, Giuseppe Cavadore, Eduard Habich, Lodovico Oliviero, Antonio Nicolich, Frida Leider and Helen Freund.

There was much to admire in this performance. Mr. Cooper's conducting was well

(Continued on page 48)

Gala Performances Offered Boston During Chicago Opera's Second Week

Otello and Le Jongleur, Rarely Heard, Are Especially Enjoyed—Aida Given Superb Setting—Tannhauser Draws Crowded House

BOSTON, MASS.—The Monday offering of the Chicago Civic Opera Company's second week's visit presented *Tristan and Isolde*. Frida Leider was the Isolde and Theodore Strack the Tristan. Others in the cast included Alexander Kipnis as King Marke; Rudolf Bockelmann, Kurvenal; Eduard Habich, Melot; Maria Olszewska, Brangae; Octave Dua, A Shepherd; Antonio Nicolich, The Helmsman, and Giuseppe Cavadore, A Sailor's Voice. The performance of Wagner's music drama was heard by a large audience which gave much applause and remained until the complete end.

Mme. Leider's Isolde is a magnificent conception. She is indeed a noble princess, petuous and highly emotional. Every word she sings is fraught with deep feeling; her singing is always musical and her acting especially fine. Mr. Strack as Tristan, although he sang well during the entire performance, was especially convincing in the third act; his singing was forceful and colorful. Alexander Kipnis was a magnificent King Marke, and when such an artist as he interprets the part, one regrets that it is so ungrateful a role. Mr. Kipnis was especially telling in his upbraiding of Tristan. The director, Egon Pollak, gave the work poise and vitality. A word must also be said for the imaginative make-up of the chorus.

AIDA

Aida, as presented by the Chicago Civic Opera Company, deserves a place high among the Aidas which have been heard in Boston. There was a realistic atmosphere about the performance which readily made one believe he was in Egypt. The cast included Chase Baromeo, Cyrena Van Gordon, Charles Marshall, Claudia Muzio, Virgilio Lazzari, Cesare Formichi, Hilda Burke and Giuseppe Cavadore. Mr. Marshall, the Radames, was in splendid voice. Mme. Muzio received a personal ovation for her magnificent impersonation; her voice was beauty and purity personified and her interpretation was a masterpiece of artistry. Chase Baromeo as King of Egypt was impressive. Cesare Formichi as Amneris was very forceful; his Ethiopian King was a real black creature and his portrayal of the captive was in character with it.

Miss Van Gordon as Amneris gave something new in her white-skinned and red-haired princess. She was magnificent, and no one cared whether her coloring fitted into the part or not. Hilda Burke as the priestess sang the small role with vocal finesse. Mr. Moranzoni kept his forces well together and gave the orchestral score a passionate and poetic interpretation. His settings were striking, and the chorus in the temple scene,

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Photo by
Maurice Goldberg

"A voice which vibrates in all its registers like a Stradivarius."
—Samuel Chotzinoff, New York World.

NINA KOSCHETZ

SOPRANO

Universal Critical Comments

NEW YORK: "Times," Olin Downes.

An admirable musician, although a singer. There were constant musicianship, authority and diction. No doubt as good in Russian as in the songs sung in English. The singer impressed text as well as melodic line on the listener. . . . Highly accomplished Nina Koschetz.

NEW YORK: Deems Taylor.

A personality like Jelitsa or Chaliapin.

PHILADELPHIA: "Inquirer," Linton Martin.

Koschetz Superb at Orchestra Concert

Russian Soprano Makes Deep Impression in Native and Spanish Numbers

Nina Koschetz, Soprano, whose art is as imposing as her appearance, literally swamped the interest of the audience when Leopold Stokowski presented a Russian and Spanish programme. She fairly drenched with atmosphere and racial color. The numbers held a thrill and were most characteristic of the singer's faculty of vocal shading.

BOSTON: "Herald," Philip Hale.

Voice of beautiful quality, artistic understanding; sings freely with eloquent diction. No wonder she is so warmly applauded.

BOSTON: "Christian Science Monitor."

This singer has a full rich voice, which she has succeeded in making thoroughly pliant to her will. She builds her climaxes with both tone and temperament; she establishes moods with a disconcertingly subtle simplicity. One would wish that every voice student within our numerous gates of musical learning might have heard her. Inistent applause brought the singer to the platform for delightful encores.

CHICAGO: "Daily Tribune."

She is a prima donna of the opera, interpreter of songs, composer and pianist and a first rate artist from whatever angle she is considered.

DETROIT: "Journal."

In the orchestra's brilliant history have we had a soloist of such magnitude. One of the world's greatest vocalists.

DETROIT: "News."

Her voice is of a quality hard to describe—smooth and flexible and tinted with a pale ochre that suggests the rich mellowess of the oboe.

WASHINGTON (D. C.): "Herald."

Nina Koschetz plays on her voice as on an instrument of incomparable warm timbre.

LONDON: "Sunday Times," Ernest Newman

Her voice is brilliant, clear, resonant.

PARIS: "Excelsior," Emile Vuillermoz.

The public was frantic . . . a brilliant, facile and easy voice; supple, rich and purely emitted. Every sound and every note has a color of freshness that is very stirring. A voice absolutely unique with no imperfection. Expression varied. Our symphony societies are quarrelling now to have her first as a soloist. Without doubt she is a member of that very small group to whom beauty is "revealed."

PARIS: "The Chicago Tribune," Irving Schwerke.

Those who love singing, instead of mere vociferation, should never miss a recital by this master of song.

ROME: "La Tribuna," A. G.

Nina Koschetz is a perfect master of the art of singing, with a magnificent voice. An incomparable interpreter of profound sensibility.

BERLIN: "Deutsche Tageszeitung," Prof. Dr. Herman Springer.

Nina Koschetz is an artist of taste and style. To the effectiveness of her beautiful dramatic soprano, she brings all the temperamental and interpretative advantages.

MADRID: "El Liberal."

Beautiful and incomparable singer. Splendid voice and temperament of an artist of the very first rank.

BUENOS AIRES: "La Prensa," Gaston Talamon.

Beauty, suavity of voice, flawless diction, profound musical culture, variety and style and a full comprehension of each nation.

BRAZIL (Rio de Janeiro): "Patrio."

Voice magnificent. Revealed herself a singer of the first rank.

LISBON: "Diario da Tarde," T. Aranha.

She is a celebrated artist, endowed with a magnificent voice, rich in quality. Her emission and articulation are perfection itself.

BRUSSELS: "Independence Belge," E. C.

Nina Koschetz is a remarkable singer. Her voice is lovely in quality and her mastery over it is perfect.

PRAGUE: "Ceske Slovo," H. D.

To listen to such voice was a pleasure such as we seldom have. The vocal qualities and artistry of Nina Koschetz remind us powerfully of our own Emmy Destin at her best.

OSLO: "Aften Postens," Reider Mjøen.

A voice of a most suave quality with a wonderful timbre and in using so easy, refined and perfect way of singing, her notes sparkling like precious stones.

SWITZERLAND: "Seville D'Avise de Montreux" (Symphony Concert, Ansermet, Conductor).

Not a success—a triumph. I am still thrilled by the greatness, poetry, and unforgettable charm of this incomparable artist.



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With Boston Symphony, SERGE KOUSSEVITZKY, Conductor (Aria and Solo part in Psalm of Florent Schmidt) Boston.
With New York Symphony, ARTUR RODZINSKI, Conductor.
With Detroit Symphony, OSSIP GABRILOWITSCH, Conductor, Detroit.
LES NOCES of Stravinsky, LEOPOLD STOKOWSKI, Conductor, Metropolitan Opera House, New York.
Forum Concert, New York, KURT SCHINDLER, Director.
Forum Concert, Philadelphia.
With Barrere Little Symphony, New York.
Gala Concert in Metropolitan Opera House—Einstein Jubilee, New York.
Soloist with Orchestra, ALEXANDER GRETCHANINOFF, Conductor, Carnegie Hall, New York.
Recitals of Songs by A. GRETCHANINOFF, with the composer at the piano in Carnegie Hall, New York, Boston, Philadelphia, Paris, London, Rome, etc.
With Syracuse Symphony, VLADIMIR SHAVITCH, Conductor, Syracuse.
With Minneapolis Symphony, HENRI VERBRUGGHEN, Conductor (Society of Arts) Palm Beach.
Radio Hours: Atwater Kent Hour, Victor Hour, Toronto, Canada, Paris, London, etc.
Soloist with "The Peoples Chorus Festival," Carnegie Hall, New York.
Two recitals "Pro Arte" Havana, Cuba.
Beethoven Association, Spanish Songs of De Falla and Joaquin Nin with ERNEST HUTCHESON at the piano, Town Hall, New York.
Soloist at first appearance in America of ALEXANDRE GLAZOUNOFF, Metropolitan Opera House, New York.
Recital of Songs by NICHOLAS MEDTNER, with the composer at the piano, Carnegie Hall, New York.
Recital of Songs by SERGE PROKOFIEFF, with the composer at the piano, Town Hall, New York.
Society of Arts—Palm Beach, Florida (two concerts).
Recitals Tour with "Pro Musica" including: St. Paul, Portland, Seattle, Denver, San Francisco, Los Angeles.
Miami, Florida, with University Symphony Orchestra, ARNOLD VOLPE, Conductor (two concerts, reengaged for 1931).
Recital, Town Hall, New York (Songs by Bach, Faure, Ravel, Migot, Ponce, Labunski, Gretchaninoff, Pohl, Samuel Barlow, Deems Taylor).
Recital in Carnegie Hall, New York (Songs by Mozart, Chopin, Liszt, De Falla, Joaquin Nin, Rachmaninoff, Stravinsky).
Washington—Mrs. Townsend's Musical.
Recital of folk-songs of Twelve Nations (New School of Social Research), New York.
FOUR RUSSIAN HISTORICAL RECITALS in New York, Town Hall (season 1930-31), with the distinguished collaboration of DR. WALTER DAMROSCH at the piano (first recital), with MR. SAMUEL CHOTZINOFF at the piano (second and third recitals), and PROF. LEON THEREMIN, at the Ether-Wave Instrument (fourth recital).
Engaged for two concerts at "LIBRARY OF CONGRESS FESTIVALS" in Washington, D. C. (April 23rd and 24th, 1931), with programmes including: German, French, Russian and Spanish songs.

A RESUMÉ OF THE CAREER OF GEORGE MORGAN

Baritone Singer of Lieder Loves the Simple Life—Believes That Program Making Depends on Geography, and That the Art of Teaching Is Something Totally Distinct From the Art of Public Singing

George Morgan, who is now known as one of the outstanding American singers of lieder, did not always have music in mind for a career. In fact he started out to be an M. D. For this purpose he went to the University of Minnesota. The baritone was born in St. Paul.

Mr. Morgan, Sr., had business ambitions for his son; the writer's impression is that he wanted him to be a lawyer, but somehow the son did not seem to take kindly to the suggestion. He had studied piano as a little boy, and had come to dearly love Beethoven's sonatas. But to follow music as a career was not a serious-minded following, so thought George Morgan's father, and he heartily disapproved any inclinations in that direction.

But the determined young man realized that medicine did not have a calling for him, just as law did not; and one day he made up his mind to follow what he wanted to do most—that was continue with his music. To accomplish that he became an accountant so as to be able to pay for his studies, as his father refused to help him. At first he continued with piano, arriving at the point where he took on accompanying. That was when he was about twenty-one.

"How did you happen to turn to singing?" we naturally asked him.

"This is the story," he told us. "One day I was working with a young lady who was studying the aria, *Depuis le Jour*, from *Louise*. We came to one of the sustained,

difficult passages and she did not seem to know how to attack it. 'This is the way,' said I, and I simply sang it for her. 'What are you doing playing the piano?' she exclaimed. 'You should be singing and not I!'

"That started me thinking . . . perhaps I could sing. I had never considered the idea seriously before, although I always loved to sing just for myself. The idea stuck, and one day I set out to find a singing teacher.

Luck was with me when I fell into the hands of Lewis Shawe of St. Paul. He was my first teacher and I remained with him

for quite some time. He was a marvelous artist. He knew the art of voice foundation and also of proper tone in lieder singing. So many teachers do not realize that lieder singing does take a very strict technical routine."

The war interrupted this study. For a few years George Morgan, baritone, was submerged by George Morgan, soldier. But in his heart George Morgan, baritone, became all the more convinced that the day he could get back to his singing would be a happy one for him. While serving, he did what most generous musicians did. He sang for his comrades, and he felt that if he could give as much joy to his public of later years as he did to his soldier friends, that he would not have labored in vain.

The war over, the young baritone came to New York. He met Schumann-Heink and sang for her. She liked him immensely and engaged him as assisting artist for her tour of the United States in 1920-21. The famous contralto was devoted to Mr. Morgan and looked on him as a son. Then for a while he took up work with William Thorner. "I learned a lot from Thorner," Mr. Morgan said, "but I believe that the one I have gotten the most from is Frane Bibb," the baritone stated. "There is a fine, all around artist with a wonderful general musical knowledge," says Mr. Morgan, who is very strong-minded and who is a loyal idealist. He firmly believes in giving credit where it is due.

Mr. Morgan is so enthusiastic about his various teachers that we wonder whether he ever did any teaching. We asked him. "Not a bit of it," he assured us. "I would be afraid of it."

"Afraid of it?" we rather gasped in astonishment. We had heard of singers becoming frightened on the stage but never before of teaching.

"Yes, afraid of the responsibility," Mr. Morgan replied. "Teaching is a great and serious responsibility. Think of any human being putting their faith in the knowledge of another to the extent of having their voice



GEORGE MORGAN

cultivated perhaps with the ambition of making singing a career! The study of voice is such an intricate and detailed affair, I am afraid I would never quite be certain if my judgment were right. How teachers can express opinions about a singer's voice after one hearing is more than I can fathom."

The modest Mr. Morgan shook his head: "Certainly, teaching needs a great self-assurance of a certain type; I am afraid I do not possess it."

"Teaching is an art all by itself. It really has nothing to do with the art of public sing-

ing. Show me one great singer who has also been a truly great teacher?" Mr. Morgan said.

Questioned more about his habits and likes and dislikes, we found that the baritone enjoys the simple life. He thoroughly enjoys cooking and fussing about a home. One of his hobbies is working around his gardens at his summer home in Michigan, and he is very proud of the success he has had in the planting of flowers. He is the sort who has learned to adapt himself to whatever he has to do and can make himself contented wherever he has to live. In New York, Mr. Morgan says that he has many acquaintances, but not many real, so-called-friends. He likes people but he prefers to know them more intimately than the superficial contact of society permits. His friendship with Oliver Denton is a modern example of a Damon and Pythias devotion, and there is nothing too wonderful that can be said about Oliver Denton, according to George Morgan.

He told us that last spring he had toured Europe under the direction of Dr. de Koos, and this fact interested the writer as to how Mr. Morgan prepared his programs. Every artist has a different conception, so it seems, of the art of program making. Some say that programs are not to be influenced by geography; others claim that only certain schools should be represented at one time. "Mr. Morgan, being strictly a concert singer, should have a definite opinion on the subject," thought we.

And so he has. "I make up my programs depending on where they are to be sung," he told us.

"You mean that geography does influence their contents?"

"Absolutely," he replied. "And the trick is to find out beforehand what your audiences like best. In Berlin and Vienna, for example, they want to hear the songs with which they are familiar. Naturally this implies the German school. Again I found that in Cologne they were not familiar with Brahms and commented on the rarity of Brahms songs. If I go to sing in some little out-of-the-way town I cannot present the same program that I would present to a sophisticated New York audience; and again in New York the public is constantly looking for the new, for the rarely heard. I believe this understanding of audiences is the secret of good program making, aside from the fact that one must know how to balance groups."

"This fact, I believe, plays an important part in whether an artist is a good or bad concert performer," Mr. Morgan said. "And it is merely one of the many and countless things which the concert artist must know. And I insist that the more an artist knows, the more he studies subjects in general—like countries and their languages, customs, literature, history and general background, the greater will be his ability in making a success of himself."

M. T.

Cadman's Latest

A new Cadman song, entitled *Glory*, has just been published. Its first performance is scheduled to be heard over WEAF and it is reported that several concert singers are planning to use it in the near future. The words are by Edward Lynn.

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REINALD WERRENRATH

Jordan Hall, Boston, Jan. 15, 1931

LIEDER RECITAL

With explanatory comments

I.

FRANZ SCHUBERT

{ Aufenthalt
Nachstück
Der Doppelgänger
Who Is Sylvia?
Gruppe aus dem Tartarus

II.

JOHANNES BRAHMS

{ O wüßt' ich doch den Weg zurück
Sonntag
O Kübler Wald
Tambourliedchen
Von Ewiger Liebe

III.

HUGO WOLF

{ Zur Ruh, zur Ruh!
Auf ein altes Bild
Lieber Alles
Lebe Wohl
Liebesglück

HARRY SPIER, ACCOMPANIST

Boston Globe, Jan. 16, 1931

He has long been recognized as one whose artistic forte are imagination, dramatic sense and a quality best expressed as human sympathy. So it was last evening.

The audience was large. It greeted Mr. Werrenrath's singing and his conversational interludes most cordially.

Boston Post, Jan. 16, 1931

Last evening, Mr. Werrenrath sang understandingly and sympathetically, and with musical taste. An audience which left few seats vacant took pleasure in his often felicitous remarks as well as in his singing.

Boston Herald, Jan. 16, 1931

There could be nothing but praise for the spirit and intelligence that underlay his interpretation of the admirable and wholly unhackneyed selection of songs that formed his program.

Christian Science Monitor, Boston, Jan. 16, 1931

An audience which more than comfortably filled Jordan Hall assembled to hear Mr. Werrenrath in a program announced as one of strict informality. To the audience he made instant appeal, and both remarks and songs were received with extraordinary warmth and enthusiasm.

Boston Evening American, Jan. 16, 1931

It is a late date at which to expatiate on the virtues of this singer as an interpreter. In this program he often gave a fresh conception of each song. It was obvious that he was singing these songs because he loved them.

Boston Evening Transcript, Jan. 16, 1931

The simple "Zur Ruh" was another example of masterly singing. Humour he was able to put across entirely as well as the power of climaxes and the subtlety of expressive lyricism.



Photo © G. Maillard Kessler

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Managing Director



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Milan's La Scala Opens With an Interesting Revival

**Early Verdi Opera Inadequately Produced—Good Singing in
Don Pasquale—Italian Setting of the Lorelei Legend a
Potpourri of Operatic Effects — Carlo Sabayno
Conducts New Milan Symphony Orchestra**

MILAN.—A revival of one of the earliest Verdi operas unexpectedly opened the spring season at La Scala. I Lombardi all Prima Crociata (the Lombards in the First Crusade) was Verdi's fourth opera, and at the time of its production at La Scala in 1843 received unusual publicity in quite a modern manner. Rumor said that the work was of a sacrilegious nature; long church processions, baptisms, monks and nuns were thought out of place on the stage and the Archbishop of Milan objected. The police, however, decided in favor of Verdi's work, and the church's veto, only served to excite popular interest. The success was overwhelming, and all the theaters in Italy were vying with one another to produce Verdi's next opera, Ernani.

I Lombardi, under the direction of Verdi himself, was probably a more impressive production than this revival, nearly a hundred years later. The music is in the true Verdi vein, melodious and dramatic, suitably colored with themes of an oriental or religious nature. The performance, however, lacked finesse, and some of the singers found the music somewhat beyond their powers.

DON PASQUALE TOO INTIMATE FOR
LA SCALA

The second revival of the season was Donizetti's delightful Goldonian comedy, Don Pasquale. It was never meant for so huge a stage as La Scala; and, treated as it was in this revival, all intimacy between singers and public was lost. A work in which every word, every inflection of the voice, must be clearly heard in order to appreciate the story, cannot be accompanied by an orchestra of seventy-five playing chiefly ff, without seriously detracting from the general effect. Moreover, the delicious spirit of comedy, which should permeate the whole opera, was entirely lacking.

The title role was sung by the bass Fer-

nando Autori in a rather heavy style for the tottering old Don, who was meant to represent "there is no fool like an old fool." Toti dal Monte gave a delightful interpretation of the part of the young widow Norina; she sang with ease, grace and simplicity. Mariano Stabile played the doctor with consummate elegance and good taste, being one of the very few Italian light baritones who are content to sing roles suitable for their voices. The duet between Toti dal Monte and her husband, Bernardino de Muro, was heartily applauded.

A GERMAN LEGEND SET TO ITALIAN MUSIC

Catalani's best opera, The Lorelei, was a disappointment to many. Although an opera with many beautiful moments, it is a difficult work to understand. A German subject set to Italian music, which endeavors to depict the local color of a German legend; ancient church music introduced ad lib; touches of French sentiment and Verdian finales; the Lorelei is a sort of beautiful pot-pourri of operatic effects. The motive "Vieni al mio sen" sung by the Lorelei has been borrowed, both words and music, from a comic opera, written by Nicolo Piccini in the 18th century, called Cecchina, la Buona Figliola, a work which had a tremendous success. This aria, unknown for a century, has recently been published by Ricordi.

In Rigoletto Toti dal Monte added to the role of Gilda all the sweetness of her voice and her silvery trill.

Aida is the next opera in line to be given, and Aida at the Scala is quite something to see and hear. The staging is so lavish, there are so many horses and chariots, that one almost forgets that it is a simple musical opera dealing with such human passions as love, jealousy, ambition, and a poor Ethiopian slave girl languishing for her native jungles. The Scala makes something epic out of Aida.

VICTOR'S MUSICAL DIRECTOR CONDUCTS
MILAN SYMPHONY ORCHESTRA

Carlo Sabayno, for many years director of the recording of Victor records in Italy, gave the Milanese a display of really excellent musicianship when he conducted the sixth and seventh symphony concerts given by the newly organized Milan orchestra. The program included a wide variety of compositions, including a symphonic poem by Sabayno himself. He showed fine expressive powers and profound knowledge of orchestration in this work, which was received with great enthusiasm. The concert, as a whole, was conducted with nicety of phrasing, fine shading, and complete appreciation of the messages of the different composers.

Maestro Sabayno has been associated with the finest artists in some of the best records of Battistini, Bonci, Chaliapin, Caruso, Schipa and scores of others.

DOROTHY FULTON STILL

Resumé of Chicago Civic Opera Season

The second season of the Chicago Civic Opera in its new theater was one of the most artistically successful in the history of opera in Chicago.

Many talented new singers reinforced the artistic personnel of old favorites. Four operas were given for the first time by the company—one for the first time in America, another for the first time in the world. Four operas were revived after long absence from Chicago. Altogether the repertory for the 1930-31 season in Chicago offered thirty-one operas—fifteen in Italian; eight in German and eight in French. Eighty-seven performances were given.

An unusually large number of debuts—fourteen—occurred during the season. Of the new members of the company, those best remembered were Lotte Lehman, Maria Rajdl, and Emma Redell, among the sopranos; Paul Althouse, among the tenors; Hans Hermann Nissen, Eduard Habich, John Charles Thomas and Rudolf Bockelmann, among the baritones. Another member of the company new this year was Dr. Otto Erhardt, stage director.

The operas given for the first time by the company were Camille, by Hamilton Forrest; Lorenzaccio by Ernest Moret; Smetana's Bartered Bride and Wagner's Meistersinger. The revivals of the season were Massenet's Le Navarraise and Manon, and Thomas' Mignon, all in French, and Boito's Mefistofele, which was given in Italian.

The operas that had the most repetitions were Meistersinger, given five times, and Camille, which had a like number of performances. The Jewels of the Madonna, Pagliacci and Cavalleria Rusticana, Masked Ball, Otello, Lohengrin, Tannhauser, Le Jongleur de Notre Dame and La Navarraise all had four performances. Madam Butterfly, La Traviata, Bartered Bride, Die Walkure, Lorenzaccio, Manon and Resurrection were each given three times.

The Love of Three Kings, Norma, Mefistofele, Boheme, Trovatore, Don Giovanni, Fidelio, Mignon, each given twice.

La Forza del Destino, Aida, Rosenkavalier, Tristan and Isolde and Pelleas were each sung once.

Morgan Trio Delights Providence

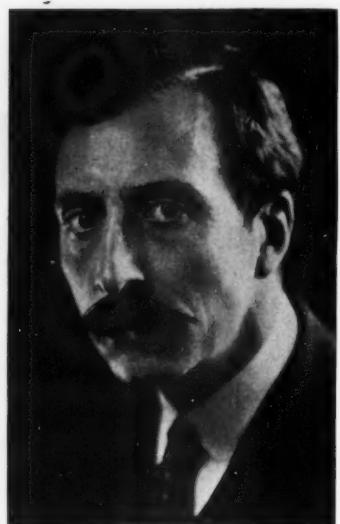
The Providence Journal recently printed the following about the Morgan Trio:

"Their musical education founded in this city, where they studied seven or eight years, the members of Le Trio Morgan returned for their first public concert here in Memorial Hall. Their own arrangements of music covering a 500 year range are promised. Contrasting centuries are represented, with the newer Ravel competing with a composition by Marie Antoinette.

"The three sisters are Marguerite, pianist; Frances, violinist, and Virginia, harpist, who have come back to this country to fulfill engagements after several seasons in European and Mediterranean halls and drawing rooms. The names of royalty and other dignitaries do the list of their auditors.

"So far as they know, the Misses Morgan are the only trio which have ever attempted to combine their three particular instruments. They have had to make their own arrangements because no specific literature for their ensemble previously existed, although some compositions have been written for them and each has interesting compositions to her credit.

"It was all more or less of an accident that they happened to play those same instruments, as Marguerite, the oldest of the three, explained. 'My mother played the violin and my father the piano,' she said. 'My father also had a harp. When my sisters and I began to study music—and it was just taken for granted that we would—we naturally couldn't all practise on the piano at the same time. So from time to time we'd change off and learn the violin and harp. The special fondness of each of us followed, and fortunately no two preferences coincided.'



ERNEST SCHELLING,

conductor, pianist and composer, who appeared in all three capacities, February 1, at the Roxy Sunday morning concert for the benefit of unemployed musicians. Mr. Schelling led the orchestra of 200 in his own Victory Ball, and played the piano solo part in the performance of his composition, Fantastic Suite.

Thomas N. MacBurney Pupil Scores at La Scala Debut

Thomas N. MacBurney, whose artist-pupil, Leola Turner, recently made her debut as Anna in Catalani's opera, Loreley, at La Scala in Milan, and, according to reports received by the Chicago Civic Opera Company, scored a complete success.

Miss Turner, a lyric soprano, who was awarded one of the Chicago Civic Opera European scholarships last summer, has been coaching in Milan. She was given the scholarship that remained unawarded after the first contests held in the autumn of 1929. Her Chicago training under that prominent voice teacher, Thomas N. MacBurney, was thorough and sound and her work in Milan has been in the nature of post-graduate study. Miss Turner's entire voice training here was under Mr. MacBurney, with whom she studied for eight years. The success of this young soprano is further evidence of the thorough training received at the MacBurney studios, whence have emanated many singers who are making names for themselves in the professional field.

Weinrich Organ Recitals End

The series of eight recitals of modern organ music, originally planned by Lynnwood Farnam, were carried out in detail by his pupil and successor, Carl Weinrich, Church of the Holy Communion, New York, during January. The last of the series, January 25, brought an interesting and varied program, containing music by one German, two French, one Irish and one American composer. Ernest Zechiel, of Indiana, professor at the Curtis Institute, was represented by two Chorale Preludes on Bach melodies, manuscripts, showing thorough organ understanding. The various movements from Karg-Elert's op. 73 showed the usual grandiose style of this German composer, played by Mr. Weinrich with special effect. The Irishman, Charles Wood, has many original ideas in Four Chorale Preludes, in which both manual and pedal technic brought out much beautiful music. Tournemire and Dupre works completed the program.

American Matthey Association Annual Meeting

The American Matthey Association recently held its annual meeting at the studio of Richard McClanahan, Riverdale Country School, New York. The policy of this association is to amass an annual scholarship fund toward study with Tobias Matthey of London, and three such scholarships have been awarded in as many years. At the business meeting, new officers were elected, including Richard McClanahan, president; Mrs. Bruce Simonds, first vice-president; Mae MacKenzie, second vice-president; Frederick Tillotson, third vice-president. Albion Metcalf, secretary, and Julia Wrightington, treasurer, retain their offices. Jane Russell Colpitt, Pauline Danforth, Arthur Hice and Bruce Simonds were elected directors.

Mieczyslaw Munz With Philadelphia Orchestra

Mieczyslaw Munz has been engaged to appear as soloist with the Philadelphia Orchestra in the regular subscription series on Friday afternoon and Saturday evening, February 20 and 21, Ossip Gabrilowitsch conducting.

BONELLI



Louisville Herald-Post
October 17, 1930

RICHARD BONELLI IN SONG RECITAL AT WOMAN'S CLUB

Not always is a great opera singer a success on the concert stage; it is often with a sense of disappointment an artist is heard in recital, following an appearance in opera. However, those who heard Richard Bonelli sing "Wolfram" in "Tannhauser" at the Auditorium last spring and also had the privilege of hearing him last night in recital at The Woman's Club, lost nothing of their impression of a great singer from the comparison.

Mr. Bonelli brings a splendid interpretative quality to all of his music. Whether in the beautifully religious "Dank sei dir, Herr" of Handel; the dramatic aria from the tragic opera "Andrea Chenier"; Brahms lovely ballad "Mainacht," or the rollicking Irish folk song, "Kitty My Love Will You Marry Me," there is always the poetic imagination, the artistic restraint and intellectual feeling of the true artist.

The voice is a rich, warm baritone, of wide range and beautiful quality. Technique is only a means to an end and with Mr. Bonelli one is never conscious of it, but is carried entirely out of the realm of critical listening to one of pure delight.

The program was a splendidly balanced one. Besides the songs mentioned there was an interesting French group including the original arrangement of "Danse Macabre" by Saint-Saens, which he later developed into the well-known orchestral number. In the English group and the final numbers of the program, were two very modern innovations, written in jazz tempo by John Alden Carpenter, "A Soothin Song" and "Jazz Boys," which Mr. Bonelli says he feels are worthy of a place on a program such as he gave last night.

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*Jerome D. Bohm, New York
Herald Tribune, Jan. 29, 1931.*

"He is a charming
musician, earnest, sin-
cere and interesting."

*Grena Bennett, New York
American, Jan. 29, 1931.*

"Virtuosity to any extent demanded - poetical, facile, sensitive - sense of fire and speed and rhythm - not many pianists would follow him triumphantly - youthful charm, sentimentality, sparkle and elegance of performance were special features of the concert."

Olin Downes, New York Times, Jan. 29, 1931.

"Played in a marvelous manner - his reading was of rare beauty in its display of exquisite tonal gradations, shimmering nuance and sparkling dynamic effects."

New York Sun, Jan. 29, 1931.

"An artist of genuine gifts."

New York Evening Journal, Jan. 29, 1931.

"There is much in his playing to set him apart - he has rare poetic sensitiveness, a brilliant technique capable of the most delightful tone shadings - many encores were given."

New York Evening Post, Jan. 29, 1931.

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The  World

THURSDAY, JANUARY 29, 1931.

Music

By Samuel Chotzinoff

An Extraordinary Pianist

About three years ago Robert Goldsand, a youth of fifteen or sixteen, came over from Vienna, gave a piano recital at the Town Hall and almost immediately departed for home. At this recital Master Goldsand, a gawky, self-conscious lad, played in a highly interesting but immature fashion, quite natural to his age. His technical equipment was, however, exceptional, and when he dealt with the music of Schubert he seemed to be a true Viennese, possessing the legendary Austrian flair for rhythm and for sentiment that was both poetical and whimsical.

Last night the eighteen or nineteen-year-old Mr. Goldsand appeared again in recital at the Town Hall, and before his concert was half over he had proved himself one of the finest pianists now playing in public. With no trace left of his former mannerisms, the young artist played without ostentation a program consisting of four choral preludes and the violin chaconne (arranged for the left hand by Brahms) of Bach; Chopin's "Don Juan" variations, opus 2, and a group of pieces by Palmgren, Debussy, Prokofieff, Schoenberg and Stravinsky.

The significance of Mr. Goldsand lies in the fact that though he plays the piano in a most legitimate fashion he plays like no one else. His technique is dazzling, all the more so because it is not aggressive; his tone is clean and warm, and, like the pianist's energy, it is never forced. As regards phrasing and dynamics, he seems invariably to do the right, the beautiful things. All these qualities Mr. Goldsand shares with many of his fellow artists, but he is exceptional in that he never taxes his piano and is quite content to put up with its limitations. Thus, while he does not overpower you with tremendous sonorities, his scale of dynamics is so evenly proportioned to his physical powers that the rather miniature scale upon which he works is, for the time completely satisfying. In pianissimo playing Mr. Goldsand is without an equal, and the effects he managed in soft passages were quite new to me.

His interpretations last night were extremely simple emotionally, and for that reason vastly more affecting than the usual soul-searching of virtuosos. At times, as in the "Danse Russe," from Stravinsky's "Petrouchka," one was conscious of an overrefinement of sentiment and line. But even here the pianist succeeded in imposing on us by reason of his charm and sincerity. Taken all in all, Mr. Goldsand is a first-rate artist who has something new to offer us.

Georgia Stark Triumphs in Emergency

"Rigoletto," presented by the Civic Grand Opera Association of Hollywood at Wilshire-Ebell Theater last night (January 14) offered an unusual bit of drama that was not in the libretto. The prima donna, Bernice



GEORGIA STARK

Van Gelder, was suddenly taken ill, and Georgia Stark stepped into her shoes at literally a moment's notice, singing the role with exceptional success and acclaim. Miss Stark came to listen, and sat through the first act as a member of the audience. As the prima donna does not appear during the short first act, no difficulty was apparent but the curtain had hardly descended when Miss Stark was paged. And a few moments later the illness of Miss Van Gelder and the substitution of Miss Stark were dramatically announced.

The foregoing excerpt from the Hollywood News of January 15 is self-explanatory, telling in no uncertain terms of the success scored by Miss Stark in an emergency. The critic of the News continued his eulogy of the young artist in part as follows: "Georgia Stark has sung the role before and proved herself thoroughly familiar with it. The lack of rehearsal was not in the least apparent. Her Caro Nome was exquisitely handled, and called forth enthusiasm. Her voice throughout showed sweetness, appeal and technic, and her interpretation was excellent. No hint of the remarkable circumstances disturbed her poise and stage presence."

According to the Hollywood Daily Citizen, "Miss Stark stepped into the role and gave a performance that for sheer beauty of voice, poise and lack of nervousness in the face of the emergency, has seldom been equalled here." The Times critic wrote of his impression of Miss Stark's art as follows: "Every note she sang was complimented with that silence which an audience only gives when it is keenly interested. She is a superlative Gilda because of her truly lovely singing, her youth and her unfeigned modesty. She met the tremendous test with ability and poise, which would have done credit to the greatest opera stars."

Other dailies published equally splendid tributes to the art of this young coloratura, but space exigencies prevent publishing excerpts from any more of the reviews.

Another recent engagement which resulted in a real triumph for Miss Stark was her appearance as soloist with the Los Angeles

Philharmonic Orchestra on January 11. To quote the Los Angeles Times: "Georgia Stark sang the Shadow Song from *Dinorah*, the Polonaise from *Mignon* and the Waltz song from *Romeo and Juliette* to the queen's taste." The Los Angeles Evening Herald contended that "Miss Stark was entirely equal to the demands and added laurels to her already extending fame, seeming to have that flexibility which can bend all forms of vocal expression with grace and that brilliance which is lifting in its colorful flights." "If American cities gave opera, there would be a field for such a singer as Miss Stark," said the reviewer of the Los Angeles Examiner.

In addition to the foregoing, Miss Stark filled a number of other engagements during January, among them the following: 6, 13, 20, 27, broadcast over KECA; 9, 15, 22, 29, KFI; 23, appeared in excerpts from *Rigoletto* (in costume) at the Hotel Huntington, Pasadena; 25, soloist St. Cecilia Mass in Dawney, Cal. February 1, Miss Stark was guest soloist at Temple Baptist Church; February 8, she appeared in concert with an eighty piece orchestra at Wilshire Ebell Theater, and on February 10 she was soloist with the Women's Chorus of Monrovia.

Estelle Liebling Studio Notes

Beatrice Belkin, coloratura soprano of the Metropolitan Opera Company, sang at the Sunday night concert at the Metropolitan Opera House on December 14, and again on Sunday evening, January 11.

Wilma Miller, soprano, and Devora Nadworney, contralto, were the soloists at the Inaugural Ball in Scranton, Pa., on January 7. Paul Cadieux, leading tenor of Artists and Models, sang at a benefit given by the Godmothers League on January 5. Frances Sebel, soprano, and Louis Barsoni, baritone, were the soloists at the Jewish Club, in the Royale Hotel, on January 4, and Miss Sebel also sang for the Home for the Aged in Yonkers on December 14. Melvina Passmore, coloratura soprano, was the soloist at the annual meeting of the Brooklyn Federation of Jewish Charities on January 18.

Beatrice Belkin, coloratura soprano, and Sara Jane, dancer of Bally-hoo, sang and danced, respectively, at a benefit for the French Day Nursery held at Pierre's on December 28. Rosemary, coloratura soprano, left on December 26 for a six weeks' Public Tour to the Coast. Gertrude Wieder, contralto, sang at the Dutch Treat Club on December 23. Merriam Fields, soprano, was one of the soloists at Mecca Temple, for the Home for the Aged, on December 21. Elis Gergely, soprano, gave a program of Hungarian songs over Station WOR on December 28.

The Misses Louise Sellergren, Caroline Rickman, Helen Greenfield, Dorothy Mae and Lydia Luck have been singing in the Aborn show, Babes in Toyland, and Celia Branz, contralto, was one of the soloists on the Victor Hour on December 24. Sue Read, soprano, sang over Station WABC, on the True Story Hour, on December 5.

Devora Nadworney, contralto, was the soloist at the Orpheus Club in Newark, on December 4. Belle Chanson, soprano, sang over Station WPCH on January 10, on the Jewish Federation Hour. Dorothy Mil-

ler, soprano, Celia Branz, contralto, and Betty Poulus, contralto, all had leading parts in the Christmas show at the Roxy Theatre. Helen Sada, soprano, sang Josephine in *Pinafore* at the Roxy Theatre, during the week of December 19. Lois Hood, soprano, has joined the ensemble of the Roxy Theatre.

All of the above are products of the Estelle Liebling studio.

Steschenco in Demand on Both Sides of Atlantic

Ivan Steschenco, bass, now in his third season with the Philadelphia Grand Opera Company, sang, during the 1930 portion of



Photo by Kubey-Rembrandt

IVAN STESCHENKO
as Boris Godounoff

this season, in *Aida*, *Le Jongleur de Notre Dame*, *Gianni Schicchi*, *Boris Godounoff* and *Thais*. During 1931 he has already appeared in *Lohengrin* and is scheduled to sing in *Rigoletto*, *Faust*, *Carmen*, *Tannhauser* and the American premiere of *Wozzeck*, Stokowski conducting. After this Mr. Steschenco will sail for France, where he has been engaged to sing in *Boris Godounoff* and *Prince Igor* with the Russian Opera of Prince Terebelli. Mr. Steschenco will spend the month of May with the Russian Opera, and then

will make an extensive European opera and concert tour.

Hanna Brocks in Demand

Hanna Brocks held successful summer classes in both Bedford, Pa., and Kingston, N. Y. several seasons ago, and now both places would like to have her back. But Miss Brocks has not yet decided on her plans.

T. F. Comerford, editor of the Kingston Daily Leader, wrote Miss Brocks as follows: "I am always glad to hear from you, or of you, and to know that you are going along well and that you are still as wrapped up in your art, your singing, your teaching and your recitals, as you always have been. You are a true artist and a very remarkable young woman. No wonder you have a big following. Some time you will again find it desirable to spend another summer at Rosendale or up in this section. You have many friends and admirers in this section."

Dorothy G. Bortz, a pupil in Bedford, writes: "When are you coming back to Bedford? We sure want and miss you. I certainly hope you will decide to come back to Bedford again . . . The sooner the better."

Walter Mills on WJZ

Walter Mills, American baritone, has been booked by the National Broadcasting Company to give a series of weekly recitals over Station WJZ beginning March 3 and continuing through June. His concert engagements include Albany, Birmingham, Pottstown, Richmond, Spartanburg, Columbia, New Brighton, Davenport and Chicago.

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—*Tribuna, Rome*.

"Papania gathers laurels nightly."—*Capri*.

"His powerful voice, artistic singing and dramatic ability make him a tremendous success."

—*Giornale dell'Emilia, Capri*.

"Remarkable and sympathetic vocal talents."

—*Corriere della Sera, Milan*.

"Papania was wonderful and a real revelation."

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"A masculine voice, now deep, now extremely soft and melodious—an artist with rare vocal talents and intensity of feeling."—*Italia*.

"Remarkable artistic temperament, a voice of great power and beauty, which brought unanimous applause."—*Popolo d'Italia*.

Charles Kreshover, New English Conductor, Comes to the Rescue

A Sunday afternoon "Celebrity" concert at the Albert Hall—the London Symphony Orchestra's program already announced—and the visiting conductor fell ill. Such was the critical situation when an English conductor bravely stepped into the breach, and undertook to present the same program at forty-eight hours notice—with one rehearsal only with the orchestra, and about an hour's talk at the piano with the solo pianist. Thus did Charles Kreshover brilliantly present a tax-



CHARLES KRESHOVER

ing program containing the Tannhäuser overture, Tschaikowsky's theme and variations, a Rachmaninoff concerto and Strauss' great tone poem, Death and Transfiguration—a feat fully appreciated by the audience.

That he came through the ordeal with flying colors was shown in the next day's press. "Charles Kreshover's Success" made a striking headline in the Daily Mail. "A Courageous Conductor," the Daily Sketch named him; "a sound musician with a gift for interpretation," was the impression of the News-Chronicle critic, while the Evening Standard described him as a young musician who "knows his job and showed great promise."

A slight dark man, whose calm manner somewhat belies the ardent zest which is the keynote of his musical temperament, Charles Kreshover has had a long schooling in the best of all training grounds for a conductor who really counts, as a member of first-rate orchestras. He was formerly a violinist in the Royal Philharmonic Orchestra and has had twelve years' experience in the Beecham Opera Company, and in the Beecham Symphony Orchestra.

For years he cherished the desire to command an orchestra, a desire first encouraged by Sir Henry Wood when he studied under him some years ago at the Royal Academy of Music in London. More recently he joined Felix Weingartner's master class at Basle, and there acquired an extensive repertory, specializing in the Beethoven and Brahms symphonies, of whose interpretation Weingartner is an acknowledged master. He received a hearty recommendation from Weingartner at the conclusion of his studies, who wrote that "he has made remarkable progress, and has done excellent work both during the term and in the final concerts." His two appearances in command of the Basle Symphony Orchestra received excellent press commendations.

Charles Kreshover commands his own New Chamber Orchestra, made up of chosen leading London players. His recent chamber concert at the Aeolian Hall on December 19, 1930 was received with unanimous praise from both audience and press.

In a program containing three symphonies,

Haydn in D major, Mozart in G minor, and a first performance in England of a Chamber Symphony by Paul Juon, the conductor displayed "no showmanship tricks" (Daily Sketch) but "his technic at once exhibited experience, and he was delightfully free from mannerisms, giving that clear beat which any instrumental body so much appreciates" (Era). Ernest Newman wrote: "He shaped very well as a conductor in a Haydn symphony," while H. Fox Strangeways, the critic of the Sunday Observer, also received a good impression from the performance. He commented: "The playing of the Haydn symphony was neat, and had life in it. Balance sounded excellent and there was discipline in the playing which Charles Kreshover conducted." Here is an artist worth watching. J. H.

Cleveland Welcomes Arbos as Guest Conductor

CLEVELAND, OHIO.—E. Fernandez Arbos, composer-conductor, directed the twelfth concert of the Cleveland Symphony Orchestra, in the absence of Nikolai Sokoloff, who is spending his mid-winter vacation in New York.

The program began with Beethoven's Coriolanus overture, conducted without score, as was also the Haydn symphony that followed. Both were distinguished by a flexibility of phrase which in the overture made for tremendous contrasts and in the symphony for a lightness and gayety that were most infectious. Tschaikowsky's Francesca da Rimini, in thrilling contrast, established a mood of storm, nerve-racking fear, and intense emotion. Orchestra and conductor seemed animated by identical moods—the result a euphony that compelled a complete absorption on the part of the audience.

Spanish composers furnished the program's second half—De Falla, Granados, and Albeniz transcribed and orchestrated by Arbos. Dance movements and graceful Andalusian airs were the substance, exquisite rhythmic turns and unexpected cadences forming the charming content.

Chamber music of the same week included the annual concert of the London String Quartet, heard to great advantage in the new hall of the Cleveland Medical Library, with a program consisting of the Beethoven Quartet in D major, opus 18; the Brahms Quartet in C minor and, as an interlude in less serious vein, a quartet dedicated to these four players of stringed instruments by John B. McEwen, played here for the first time. Its three movements are expressively entitled Allegro, The Lighthouse, Andante, The Dunes and Vivace, "an old woman scraping the fiddle."

The debut of Ruth Williams, a young Cleveland soprano, was welcomed with interest by a large and discriminative audience. Among the songs from Italian, French and English composers, one noted with especial pleasure two by Paul Katz, a young local composer, conceived with modern spirit but welcome to the singer, and enjoyed by the audience. The lyrics, "Like a White Candle" and "My Love Should Be Silent," are significantly set to unaffected and sympathetic musical lines.

A. B.

Chamlee in Busy Season

Mario Chamlee, tenor, opened his American season on December 28 with a charity concert at the Plaza, New York, for the benefit of the Italian Welfare League. The concert was very successful, and \$7,000 was realized.

On January 5 Mr. Chamlee received an ovation at his appearance in Winnetka, Ill., a fashionable suburb of Chicago. He duplicated this success in Chicago on January 8 when he sang at the Blackstone Hotel. An engagement with the Chaminade Club, Brooklyn, January 14, followed. On January 15 and 16 he sang as tenor soloist with the New York Philharmonic-Symphony, Toscanini conducting, in Verdi's Requiem, marked by and presented to him by Toscanini.

Mr. Chamlee opened a tour of Canada with an engagement in Ottawa on January

20. Concerts in Princeton, N. J., and Buffalo, N. Y., are next scheduled. On March 5 the tenor makes his third appearance in Chicago. Mr. Chamlee will then sail for Paris for a brief stay before beginning his summer operatic season in Ravinia and with the San Francisco and Los Angeles opera companies.

Cincinnati Conservatory of Music Notes

Of first importance at the Cincinnati Conservatory of Music was the faculty recital on January 19 which was given by Karin Dayas, pianist and Robert Perutz, violinist. The American premiere of Busoni's Sonata, opus 36, given at this recital, aroused much interest.

On January 19 Etelka Evans, head of the history of music department, began a series of eighteen illustrated lectures devoted to the philosophical, psychological, poetical and musical analysis of the Wagnerian dramas. The themes are illustrated at the piano by Mrs. Chas. E. Evans. Six of these lectures will be devoted to Wagner's Nibelungen and one to Tristan and Isolde. The latter opera is to be presented in March by the German Grand Opera Company.

On January 23 the Garret Players, the dramatic organization of the Cincinnati Conservatory of Music, presented a revival of Sardou's three-act comedy, *A Scrap of Paper*, under the direction of Gladys Criswell, head of the dramatic art department in the concert hall of the Conservatory. The Garret Players will offer two more plays during the season, one in February and the other in April.

Ruth Munzesheimer, soprano, and pupil of Mary Ann Kaufmann Brown, assisted by an instrumental trio composed of Warner Galombeck, violinist and pupil of Jean ten Have; Veronica Frank, cellist and pupil of Karl Kirksmith and Norma Kincheloe, pianist and pupil of Dr. Karol Liszniewski, gave a recital on January 26.

A piano recital by Karin Dayas of the Cincinnati Conservatory of Music faculty, January 27, in Concert Hall, was an event of interest. This was Dayas' third appearance in Concert Hall within a comparatively short time, for this gifted pianist has shared honors recently on two programs devoted to evenings of sonatas for piano and violin, with Robert Perutz, and Stefan Sopkin.

Leo Paalz was honored at the annual Founder's day celebration of Phi Mu Alpha Fraternity of America, Sinfonia, when a group of American born composers were featured at the celebration held at Vernon Manor, January 26. Two of the compositions were dedicated to him—George A. Leighton's Bourree in E minor and Carl Hugo Grimm's Orientale, which were presented with two compositions of Charles Wakefield Cadman—To a Vanishing Race and To a Comedian. Peter Froehlich, Jr., gave the analytical notes of this interesting group of piano solos.

University of Miami Symphony Draws Big Crowd

MIAMI, FLA.—The University of Miami Symphony Orchestra, directed by Arnold Volpe, drew an even larger audience yesterday afternoon than it has on previous programs.

George Morgan, baritone, was soloist and won full approbation of his hearers. Mr. Morgan's voice is rich and sonorous throughout its entire range. Especially in the arioso, *Dank Sei dir Herr*, by Handel, was his great breath control and absence of effort shown to advantage. The singer reached a high point in expression in the aria, *Vision Fugitive* from *Herodiade* by Massenet, which was repeated in response to insistent applause.

The orchestra opened the program with the overture *Oberon* by Weber. It was beautifully played, bringing out the happy character of the fairy opera.

The symphony *From the New World* by Dvorak, was given a stirring musical unfolding. Mr. Volpe continues to fascinate with his command of the orchestral body which seems to respond to his every desire in interpretation. This decidedly American composition is rich musically and completely sincere. In all the three movements the poetry and drama was portrayed delightfully.

The Nutcracker Suite by Tschaikowsky was the closing number. Unlike the composer's other melancholy works, this is written in an unusually happy vein, being originally written as the music for a ballet. All five interesting numbers of this suite were played in such a fashion as to convince the audience of the ability of this group to "paint" sincere musical pictures.

More Praise for Littau

A German paper, the Daily Omaha Tribune (*Tägliche Omaha Tribune*), printed an exceedingly interesting and musically report of a recent appearance of Joseph Littau as conductor of the Omaha Symphony Orchestra. This report, briefly paraphrased, says that "Omaha has received Littau with flying flags. On his appearance on the platform he was greeted with loud cheers, and at the end of the first piece on



DAN GRIDLEY,
one of the soloists who will sing at the performance on March 8 by The Friends of Music of St. John's Passion, under the direction of Bodanzky.

the program, the applause rose to enthusiasm. As a matter of interest to our new director, and of import for the future of our symphony orchestra, these facts are joyfully reported.

"That Littau knows what he wants was shown by the choice of his program, in which three compositions had already been performed by Harmati. It shows great wisdom on the part of the new director to have chosen these works, since only in this way is he able to make an immediate appeal to the public and the orchestra become proficient in their performance. The Oberon overture was splendidly played, and Littau and the orchestra were deserving in every particular of the enthusiastic applause by which it was greeted. Schumann's Unfinished Symphony was played in a manner that reached the heart of the audience. The production was fine and clear, and gave evidence of Littau's complete artistic understanding of the score.

"The composition by Charles T. Griffes, *Evening on the Lake*, which was played for the first time, proved to be exquisitely light and atmospheric. It was splendidly interpreted by Littau and his orchestra. At the end of the concert Littau presented Liszt's Preludes, which proved to be a splendid climax, and in which the orchestra followed Littau's intentions with force and verve. Throughout the concert the sympathetic personality of the director showed itself as an addition to his artistic efficiency and for the impression made by the music on the public."

Newark Music Foundation Contest Winner

Frank Ricciardi, baritone and artist pupil of Enrico Rosati, was the winner of the contest sponsored by the Newark (N. J.) Music Foundation. Mr. Ricciardi won over twenty-six other contestants and will be soloist with the Newark Symphony on March 1.

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New York Times

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N. Y. Telegram

"Thorough understanding, exactness and exceptional tone quality."
N. Y. Staats-Zeitung

"A voice of sweet and ingratiating quality." N. Y. Evening World



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"A brilliant soprano of flame-like purity." N. Y. Telegram

"Excellent pianissimo—artistic voice culture." N. Y. Staats-Zeitung

"A voice of excellent quality and power." N. Y. Sun



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"A voice of great range and volume, warm and expressive and with ample color."

N. Y. Staats-Zeitung

"A singer who deals intelligently with interpretative problems."

Brooklyn Daily Eagle



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 "Miss Orville has a fine dramatic soprano with refinement more remarkable than most dramatic sopranos." Monmouth, Ill.
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MARTINELLI GIVES HIS VIEWS ON DEVELOPMENT OF OPERA

Metropolitan tenor convinced that opera is in no danger of disappearing—

Believes success of opera limited to places where there is a "cosmopolitan audience"—

THIS threatened early demise of opera continues to be discussed. The scoffers and modernists, who see in operatic form nothing but absurdity, and who believe that it cannot live, have been loud in their denunciation of the art. Others, who take a more conservative view of the matter, question this dictum. At least, so they say, there is still room for doubt, in view of the fact that large audiences continue to attend performances of opera in America and elsewhere. Bodanzky came out flatly some weeks ago with the opinion that so long as there was a sufficient public that could be thrilled by the music of opera, opera was in no danger of dissolution, and other important musicians have agreed with him. It occurred to the MUSICAL COURIER that it would not be a bad idea to consult with one of the operatic leaders of song upon this highly important question. The man chosen for the interview was Martinelli.

Martinelli started his operatic career about twenty years ago, and immediately after his debut was "discovered" by Toscanini and Puccini, and was selected to sing the role of Johnson in *The Girl of the Golden West*. Since that time Martinelli has sung in most of the leading opera houses of the world.

Martinelli is convinced that opera is in no danger of disappearing. It will always, he says, be the pleasure of the aristocracy and of the general public as well. It must, of course, in the future as in the past, have social support. In many of its features it is a pleasure for society, but it is also a pleasure for all music lovers, and the cheap seats and the standing room are as sure to be filled as the parterre boxes.

On the other hand, Martinelli limits the success of opera to places where there is what he calls a cosmopolitan audience. In speaking of this it seems that the great tenor was thinking rather of cosmopolitan American audiences than of those of Europe. When the Metropolitan Opera Company, he says, goes to some city outside of New York where the population is not cosmopolitan, only one performance is given, and audiences listen to it more out of curiosity than for the pleasure they derive from it.

This seemed to imply that the matter of language enters into the question, and Mr. Martinelli was asked whether he thought opera should be in the language of the people. In reply he said that, as is well known, opera on the continent of Europe is almost invariably sung in the language of the country. In Italy, even Wagner is given in Italian—the repertory of the world is translated for the benefit of Italian audiences. And yet Mr. Martinelli does not seem to feel that it would be wise to limit American performances to English. For America, the best plan is that used in our opera houses, of giving the operas, in so far as possible, in the language in which they were written.

It was suggested to Mr. Martinelli that the plan of the Metropolitan Opera House involved Italian artists singing in French,



© Mishkin

GIOVANNI MARTINELLI,
tenor of the Metropolitan Opera Company

French artists singing in Italian, and American artists singing in Italian, French and German, as well as in English, but in spite of this Mr. Martinelli is not convinced that English would, for the present, be the language for opera in America.

He did, however, in this connection make an important suggestion. He said that, after all, it was not the arias of the Italian operas that were objectionable when sung in Italian. The arias, as he said, were generally so constructed that it was impossible in any event to understand many of the words, especially when sung by women. The articulation, or the register, or whatever it is, prevented women from making the words of their songs understandable. With the men there might be a little more understanding, but Mr. Martinelli insisted that the words of the arias lend so little to a comprehension of the plot of the opera that they might well be considered negligible.

His suggestion was that, even in opera sung in America in Italian or French, the recitatives should be sung in English. In this way the dull part of the opera would be enlivened. He gave it as his opinion that American audiences fully enjoyed the melodic portions of the operas they heard, but were only annoyed by the recitatives being in a language which they could not understand. This seems to be a common-sense point of view. The recitatives, at least in some operas, are of high importance. Mr. Martinelli men-

tioned especially the *Marriage of Figaro*, where an understanding of the words must inevitably add to the pleasure to be derived from the work as a whole.

"And," he said, laughing, "what difference does it make if the singer sings English imperfectly, even with an accent? The English words might be understood, and the accent would do no special harm."

In this connection he mentioned that some years ago when he had not been long in this country, he sang in the Metropolitan production of *Oberon*, which was given in English. He said his knowledge of English at the time was very slight indeed. However, he need not be so modest about it, for his singing of English was highly commended. It often happens that English is actually better sung by foreign artists who give careful study to the articulation than by those whose native tongue it is.

The question of language however, important as it certainly is, does not seem to Mr. Martinelli as serious as the problem of opera's future development. "The public," he said, "goes to the opera house to hear singing. Its attention is directed towards the performers on the stage. Even in operas in which the orchestra score is of great importance the majority of people cannot successfully divert their attention from the stage and the singers. They, many of them, are not sufficiently educated for that, and if they want orchestra music they

prefer it in the concert hall where they can see the orchestra. The eye as well as the ear is attracted in opera, and what the eye sees holds the major part of the attention. When characters are on the stage one is interested in what they have to say, their ideas, their moods, and the connection that they have with the plot, their joys and sorrows.

"At the same time," continued Mr. Martinelli, "the operas of Wagner, of Debussy and others have shown us that the music of opera must be modernized. No doubt the older operas still seem to us delightful, but sooner or later there must come a time when they will be old-fashioned, and in opera as in everything else, there must naturally be an advance.

"This does not mean, however, that this advance shall take the music entirely away from the voices and put it entirely into the orchestra. When Wagner's music was first heard, the large part given to the orchestra created the impression that the voices had nothing to sing. We have gradually discovered that the vocal parts in the Wagnerian operas are of great importance and beauty.

"In Debussy's *Pelleas*, however, though one recognizes it as an artistic achievement of undoubted greatness, one feels that the voices are not treated in a manner which sufficiently holds the attention of the public. The opera, probably for this reason, does not consistently remain in the repertory.

"Puccini had made distinct forward strides in the matter of the combination of vocal and instrumental expressiveness. He was not always at his best. *The Girl of the Golden West*—although I must say I have a great affection for it because it was the opera which first brought me success—I recognize it is not as rich in melody as some of the same composer's other works. *Turandot*, too, is more spectacular than melodic."

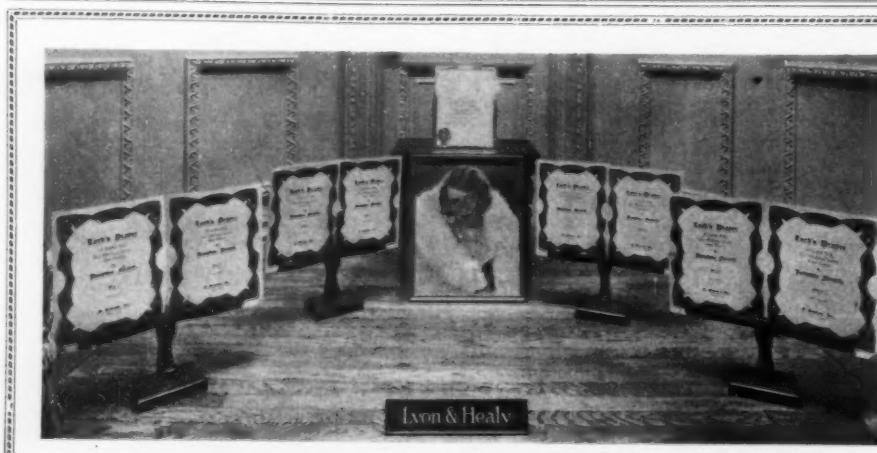
It was suggested to Mr. Martinelli that one might, generally speaking, judge of the probable success of an opera by the amount of music which might be quoted from it in the way of excerpts. Mr. Martinelli laughed.

"Yes," he said, "that is certainly true. I remember when I first came to America I had the privilege of being selected as a Victor artist. When any new work was given, the Victor people would always approach me as to how much there might be in it that could be 'canned.'

"And when we think back over all of the operas that are known and have lived, we find that this is almost always so, that those which have succeeded, and which continue constantly in the repertory, contain many passages which are separately beautiful and which may be recorded. It seems to be a historical fact, in so far as one is able to judge, that the operas which have disappeared from the repertory lacked this wealth of beauty.

This does not mean, however, that the opera of the future must continue with the

(Continued on page 20)



Window display of

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Edwin Arthur Kraft, concert organist of Trinity Cathedral, Cleveland, has made several choral arrangements of Miss Forsyth's composition for mixed quartet with organ accompaniment, male chorus, and for two part chorus.

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(Above Miss Forsyth's picture is seen certificate of appreciation presented her by American Legion which has adopted this number for inclusion in their Sacred Ritual.)



Photo by Morse, N. Y.

Dear Mr. Leopold:

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DALLAS, (TEX.) MORNING NEWS
SATURDAY, JANUARY 31, 1931

German Pair Show How Dance May Be Liberated From Music

By JOHN ROSENFIELD

The 1930-31 concert season in Dallas continued its amazing course Friday night as 3,300 persons crowded the auditorium for their first look at the bruted art of Harald Kreutzberg and Yvonne Georgi, German dancers. We have read about them for three years, seeing a sea of metaphors for a convenient phrase or merely a pat word that might classify them in our minds. But the essence of their genius has remained in the bosom of the rhetorical deep, and their performance Friday night told us why. They defy labeling. They are merely dancers.

Are Kreutzberg and Georgi modernists? Some of their evolutions Friday night derived from the pre-Isadora ballet. Are they expressionists? There was something in a scenario to everything they attempted. Are they symbolists? We noticed many things that were literal. Are they esoteric? A message is hardly a private matter when understood by 3,300 persons gathered in one place. Are they genius? Possibly. Do they put on a good show? Oh, sure.

Kreutzberg and Georgi are modern inasmuch as they adopt the latest esthetics of the dance. Both are products of Mary Wigman's school in Dresden, and this necessitates a brief examination of their mentor. Miss Wigman is presently in New York setting the old town by the ears with gesticulations, poses, writhings and paces that have little significance to the uninitiated. Mary Wigman dances oftenest to the rhythmic accompaniment of drums and other instruments in an eccentric battery. Our secondhand information leads us to the specious conclusion that Wigman or Wigmannism is a cult. The doctrine seems to be the dance's declaration of independence of music, story or idea. Wigmannism releases the human body for untranslatable abstractions of line, curve and motion. In short, Mary Wigman is the Honegger and Antheil of choreography.

Perfectly Intelligible

The Kreutzberg-Georgi art is, providentially, not Wigmannism but shot through with Wigmannism. Every conception dangles a concrete idea that melts with the touch as soon as you think you have grasped it. And after the performance is over you are satisfied that the dancers have told you something and that you have understood it; but what it is that they have said and what it is that you understand can not be stated in language.

It appears to us that our entertainers have drawn upon Wigmannism to fill the blank spaces in the existing vocabulary of motion, but have not discarded anything that has gone before, such as athletic proficiency, incisive interpretative skill, movement that follows nature's beauty, or the benefits of wardrobe and spotlights. Instead of confusing their audience with radicalism, they delighted their audience with an enlarged power of expression.

For all their instinctive showmanship, Kreutzberg and Georgi are not

mountebanks. Everything Friday night was composed with sincerity and integrity and if they contained phenomenal whirls and leaps, the spectator lost them in the sum effect of the whole dance. And without stunts the German dancers managed to throw the crowd into a condition and to elicit applause that required encores.

The advance story had it that Kreutzberg was the superior dancer of the two. However this may be, he is an extraordinary personality, elfin, youthful, roguish, and the most complete embodiment of lyric grace that we can remember now that Nijinsky is fading from our recollection. We are dimly aware that Kreutzberg accomplished prodigious bodily feats, but again we lose the bravura effect in general appraise of supernal beauty. We can not subscribe to the judgment that Miss Georgi is not his equal. She seemed to supply the daemon in their joint art. She was the power and force to Kreutzberg's fluency. We found extreme enjoyment in everything she offered and especially in the Cassandra number which was filled with Attic angularity, pagan mysticism, dark forebodings.

Music to the Dance

And in typical contrast Kreutzberg presented a rare Capriccio of Puckish lightness and humor. When they danced together they appeared to be all that either needed to make the entire presentation a thing of perfection. Music by Chopin, Cyril Scott, Milhaud, Mozart, Debussy, Wieniawski, Ravel, Satie were apt accompaniments for most of their creations. In their more abstract moments they relied upon Wilckens, formerly their accompanist, who undoubtedly surrendered to Wigmannism by fitting the music to the dance. The egg hatched the hen. The accompaniments Friday night were played capably by Klaus Billig upon a concealed piano.

The stage was set with a black velvet cyclorama which sharpened the effects of the costumes in black, white, red, silver and blue. Like the choreography itself, the dress was temptingly definitive and actually undefinable.

For reasons best known to himself, Kreutzberg has shaved his head to the baldness of a tired business man, and in this we profess to see a method. It suppresses the face; that is, the man leaving body alone in the consciousness. After saying this we only hope that his manager doesn't come along to explain that Kreutzberg is losing his hair and that the close shave was the best way out.

Miss Georgi's art is abetted by an Egyptian countenance framed in a straight, black, long bob and by a body of singular beauty and provocativeness. Were she in the movies the word "it" might be employed.

For those interested in the artistic flux, we can state that Kreutzberg and Georgi established the validity of a new influence in dancing. For those interested in entertainment only we can say that the German pair were a huge and spectacular success.

Yvonne Gall Soon to Return

French Soprano, Familiar to America Through Four Years in Leading Roles at Ravinia, to Resume Concert Tour of This Country in the Spring

Yvonne Gall, French soprano, who has been in Europe since early in the season, will soon return to America to continue the concert work she began so auspiciously last fall. Mlle. Gall has for several years been one of the featured artists at Ravinia Park, but America did not hear her in recital until recently, although abroad the soprano is almost as well known in concert and oratorio as she is in opera. Mlle. Gall is a member of both the Paris Grand Opera and L'Opéra Comique, and was chosen to sing Desdemona in the revival of Verdi's Otello by the former company this winter.

On November 7 Mlle. Gall scored a great personal and artistic success at her New York recital debut at Town Hall. The soprano was obliged not only to repeat part of her regular program but to add ten encores. Even after the last of these, the insatiable audience called for more—requests for arias from Manon, Louise, Tosca.

Before the charming French artist sailed soon after this, she was asked for her impressions of New York's musical offerings. Mlle. Gall is enthusiastic about opera as staged by the Metropolitan. Leon Rothier, Edward Johnson, Lucrezia Bori, Rosa Ponselle—Mlle. Gall spoke admiringly of them and other Metropolitan artists. She added, "My admiration for the choruses cannot be described! Such beautiful intonation!"

The children's concerts given by the Philharmonic-Symphony also moved Mlle. Gall to enthusiastic praise. After attending one of these programs she exclaimed:

"Ils ont de la chance—these American children. You say — how fortunate — how lucky, n'est ce pas? It is one of the finest and most helpful of ideas—to thus teach music appreciation to children."

During the week before she sailed, Mlle. Gall was honor guest at a number of social affairs in New York. Among them was a largely attended reception given by Gretchen Dick and Vera Bull Hull, at the Buckingham Hotel. Among the guests were men and women of many nationalities.

Martinelli Discusses Opera

(Continued from page 18)

simplicity of the past. There is no reason why vocal melody should not be developed along modern lines with all the exquisite harmonic color with which we have become familiar. Why composers have not yet accomplished this to any great extent I do not know. It seems that modern composers are aiming at something different. The Sunken Bell of Respighi, for instance, although it is undoubtedly a beautiful work, offers little that is outstanding in the way of isolated vocal numbers. The same is true of Pizzetti's Fra Gherardo which was staged in the Metropolitan a year or so ago. Although technically remarkable and dramatically impressive, there is little in it that can be 'canned,' and apparently, therefore, little that holds the attention of the public and builds up the sort of reputation which will hold the work in the repertory."

Mr. Martinelli expressed himself as being convinced that Puccini had foreseen the necessity of developing opera along modern lines, musically speaking, and at the same time along vocal lines. He feels that if Puccini had lived, he would have gone beyond his Turandot and would possibly have combined the spectacular, harmonically rich orchestral style of that opera with his earlier style and its wealth of vocal beauty.

All of which is decidedly convincing. Mr. Martinelli evidently takes a placid and common sense view of the various problems that concern opera today. He is neither excited over the "threatened" fate of this great art, nor is he over-enthusiastic about the music of the past. He realizes fully that however splendid the standard repertory of our opera houses is, it must be added to with an infusion of young blood; that opera, as everything else human, must progress with the times. He looks back over the history of opera and sees that it is, after all, the music that counts and not the drama. In this point of view he coincides with Bodanzky and others who have spoken authoritatively on the subject.

He gives an important hint to those who are ambitious to make opera popular in the United States in suggesting a distinct differentiation between recitative and aria, and

Among those who met Mlle. Gall during her brief stay in New York were: Maxime Mongendre, Winthrop Tryon, William Sullivan, Harrison Potter, Herbert Kaus, Francis Perkins and sister, Artur Friedman, Arthur Newstead, Robert A. Shaw, Ernest Biardot, Edward Johnson, Roland Hinton Perry, Daniel Wolfe, Pavel Ludikar, Henry Hadley, Johan Quistgaard, Leo Everett, Wm. Haskell, H. F. Dawson, Leonard Liebling, Pierre V. R. Key, Marvine Maazel and Olin Downes. Also Mr. and Mrs. Alex. Marcuse, Mr. and Mrs. Joseph Donon, M. and Mme. Leon Rothier, Mr. and Mrs. Mario Chamlee, Mr. and Mrs. Arthur Reis, Mr. and Mrs. Judson House, Col. and Mrs. Hopkins, Col.



YVONNE GALL

and Mrs. Bauer, Mr. and Mrs. Orin Bastedo, Mr. and Mrs. John Good, Mr. and Mrs. Ernest Miller, Mr. and Mrs. Hasselmans, and Katherine Bacon, Marie Bren-Kaus, Caroline Savidge, Grace Bliss Stewart, Martha Miller, Olive Taylor, Marion and Flora Bauer, Marie Therese, Jerry Bergh, Oliva, Hotchkiss, Schnitzer, Proctor, de Philippe, Janet Spencer, Povla Frijs, Francesca Peralta, Gladys Swarthout, Nina Koszetz, Carlos Salzedo, Edgar Schofield and Raphael Diaz, Charles Ray and sister, Dr. Jacques Maliniak, Queen Mario, Mrs. Clarence Burger, Mrs. Chas. Proctor, Mrs. May Fairchild, Cecil Cowles, Marguerite Sylva, Mrs. Durant Cheever, Baroness Erde, Yvonne Dufour, and Rosalie and Mrs. Miller.

he says with perfect truth that the public does not become bored during the musical portions of operas, even when they are given in a foreign tongue, but that they do object to recitative or recitation being placed before them in a language which they cannot understand.

Nor can Mr. Martinelli's opinion be questioned when he says that the average opera goer is primarily interested with the doings of the people on the stage, what they say and sing, rather than with what goes on in the orchestra. These things, coming from such a source, should carry weight and influence operatic enterprise in America. P.



BERTA GERSTER GARDINI (standing), and her artist-pupil, Verna Carega, mezzo soprano. Miss Carega recently heard in a program of music by Margaret McClure Stitt as presented at the last meeting of the Madrigal Club, and was also one of the soloists at the last meeting of the National Opera Club. Madame Gardini has many fine voices among her large class.

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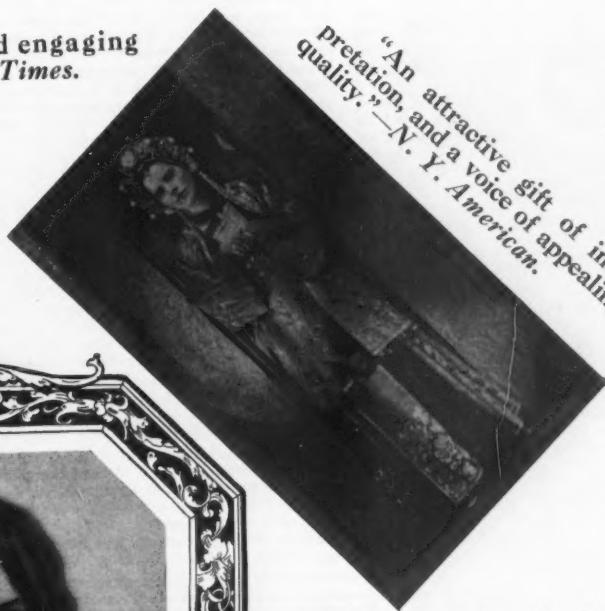
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FEBRUARY 1

Friends of Music

This reviewer of the Society of the Friends of Music performance of the Elijah at the Metropolitan Opera House last Sunday afternoon had no idea how the greater part of the first half of the oratorio sounded, owing to the ruling that no one be allowed even to stand inside of the auditorium proper after the doors were closed promptly at four o'clock, the announced hour for the beginning of the concert.

Were it not for the fact that a protest was made to the society's manager, the present writer would have had to remain outside closed doors in the lobby for fully an hour.

During that time there was one long scene of protest. Several persons were heard to demand the return of their money, unless they were admitted at once, and one grey-haired woman remarked to the head-usher that "the society writes us how poor they are and then, when we respond with subscriptions, we are treated this way. It is an outrage!"

The ushers themselves were disposed to allow the people to file in quietly to the standing room, but Artur Bodanzky's (the conductor) orders were to the contrary.

One can understand not seating late-comers, but at least they should be allowed to stand and hear what they have paid to hear. Or, Mr. Bodanzky could have paused earlier in the program than he did. With street traffic as it is these days, even allowing the proper amount of time for travel, arriving two minutes late at a concert is not an offense to be punished.

What this scribe did hear of the program was spoiled by the experience earlier in the afternoon. It was noted, however, that the principal soloists, Elisabeth Rethberg, Marion Telva, Paul Althouse and Friedrich

Schorr, were in excellent voice, and that Louise Lerch, Dorothea Flexer, Hans Clemens and Dudley Marwick, in their respective roles, also gave much satisfaction. The chorus sang very well.

Liona Basaly

A colorful program, including Lithuanian folk songs and songs of other European countries was given at the Barbizon-Plaza in the evening by Liona Basaly, soprano. Miss Basaly, who hails from Lithuania, enhanced the folk flavor of her recital by singing the songs in appropriate costumes. She offered numbers by Rachmaninoff, Gretchaninoff, Tosti, de Curtis, Haydn Wood, Lily Strickland and others, revealing a voice of clarity and flexibility and ample dramatic powers. Charles King furnished musically accompaniments, and also played piano pieces by La Forge and MacDowell.

Walter Edelstein

Walter Edelstein, violinist, played at the Guild Theater on Sunday evening. He had proved his undoubted gift for violin playing at a recital in New York several years ago, and this impression was strengthened by his performances on this occasion of music by Bach, Saint-Saens, Ravel, Kramer and Boulangier, together with some Kreisler arrangements. He has a beautiful tone and an excellent technic. He seems to be thoroughly musically, and, in spite of some temporary lapses of memory his recital was satisfying.

Dora Zaslavsky

Dora Zaslavsky, a young Russo-American pianist, recently the pupil of both Bauer and Bachaus, was heard by an interested audience at the Barbizon. She showed the result of natural talent abetted by serious study, giving pleasure in her playing of a Beethoven sonata, Brahms variations on a

Handel theme, and modern pieces by Dohnanyi, Debussy and Albeniz. This was one of the regular Sunday afternoon recitals of the Young American Artists' Series, and tea was served at the close.

Sascha Gorodnitzki

To fill Carnegie Hall on a Sunday afternoon, particularly when there are numerous other musical attractions around town, is no mean accomplishment. This was done on Sunday by Sascha Gorodnitzki, a pupil of Josef Lhevinne and winner of the Schubert Memorial Contest for 1930. The applause with which the young artist was greeted on his first appearance on the platform testified that most of the audience had heard him before and were eager to hear him again.

Gorodnitzki's programmed numbers were taken from Bach-Busoni, Beethoven, Brahms, Chopin and Ravel. The opening Toccata and Fugue in D minor, by Bach-Busoni, was played with breadth, clarity and precision. It was followed by the Beethoven sonata, op. 31, No. 3. Too many pianists allow the allegro to drag in this sonata, but Mr. Gorodnitzki held his tempos up to speed throughout. There were decided contrasts of light and shade, and his volume was admirably controlled. His pianissimos were never muffled, and his execution of light scale passages, turns, trills and other graceful ornaments, were a la Pachmann.

The piece de resistance was the Brahms Variations on a Paganini theme, books I and II. Remarkable digital dexterity and great power and flexibility of wrists gave him complete technical mastery and allowed him to maintain a breath-taking speed. His hearers could scarcely sustain their admiration to the end, applause nearly breaking out following some of the variations, such as that in which the double glissando was beautifully taken.

The final printed group included Chopin's A flat ballade and B major nocturne, and the Ravel Toccata. The Ravel number was brilliantly performed, scintillating with color.

At the conclusion of the program there was a rush to the platform, and encore after encore followed. The first request was for a

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further exhibition of the pianist's technical power, the Paganini-Liszt La Campanella, with which he graciously and promptly complied. It was an appreciative and discerning audience—obviously a "piano audience"—hence an eager and enthusiastic one. The temperament and fire of this youth's playing held his listeners from the beginning to the end of the program.

Isa Kremer

After a long absence Isa Kremer made her reappearance in a recital of folk songs at the Chanin Theater on Sunday evening. Mme. Kremer has always had a large following here and may be counted upon to entertain in a highly successful manner. She possesses a voice of rich, pure quality, with a certain throatiness that is appealing, and uses her voice with skill. She is generously equipped when it comes to interpretation. In songs of a tragic or gay nature she is equally happy. The audience realizing this, gave her a reception which must have warmed the cockles of her heart. Encores, too, were demanded and given.

League of Composers

Four new works were introduced at the concert given by the League of Composers on Sunday afternoon at the Art Center. Audrey Illiašenko, the Russian who is now teaching in the Toronto Conservatory, Wladimir Vogel, the Berlin archdeacon of modern composition, Nicolai Berezowsky, whose recent hereabouts, and William Dinsmore, recently of the Juilliard School, were those whose names appeared after the several works listed.

The initial offering, a Quasi Trio, by Illiašenko, is scored for piano, violin and cello and was capably executed by Harry Cumpson, Joseph Coleman and Julian Kahn. The opus is somewhat melodic, of none too good invention, fairly rich in color and remains within the general confines of a moderately close harmony, if such a term can be applied to the later day type of composition. The usual signature variances are to be found. Nevertheless, it moves with a certain smoothness and simplicity that are pleasing to the ear.

Less interesting was the Etude-Toccata of Vogel. The material is developed pianistically and bespeaks ease and confidence but carries no greater message than might be inferred from a casual reference to the title. Mr. Cumpson's purpose to strengthen the structure by excellent piano playing should not go unnoticed.

In the Duo" For Viola and Clarinet, Mr. Berezowsky has written a prelude, a sarabande, a gavotte in rondo form and a bource. Here was probably the best intention of the afternoon. The forms are accurately followed, there are color and melody in abundance but without sugar, and chiefly, is there simplicity. The work is freely rhythmic, carrying when required, a subtle syncopation, and is built upon a graceful frame that permits facility and lightness of movement. The composer, playing the viola, and Alexander Pripadchess, the clarinet, were ideal in the rendition.

The finale, Mr. Dinsmore's Trio, written in three movements, allegro ma non troppo, lento and allegro, and played by the pianist-composer. Wolfe Wolfson, violinist, and William Durieux, cellist, is scarcely an adventure into the modern field. It smacks of Brahms and even Franck. Occasionally there is a slight transgression into the iniquitous ways of present day composers but in the main the opus remains quite halffed. It contains good color, has an even distribution of parts and can be heard with pleasure by the neophyte. The scholarship is noticeable only insofar as construction is concerned. Certainly novel creation is hardly to be found on the staves of the score. The interpretation and execution by the players were satisfactory.

The concert was opened with a short discourse by Lazare Saminsky, one of the directors of the League, who pointed to the program as an eloquent embodiment of the League's main tendency not to be an instrument of any clique or group policy, but to present impartially any music of today if it is young in spirit, vital and forward looking.

FEBRUARY 2

Lewis Emery

On February 2, in the evening, at Steinway Hall, a large and fashionable audience attended the song recital of Lewis Emery, baritone, and a retired business man, who



ITURBI

Milwaukee Sentinel, Jan. 31, 1931

Iturbi's Triumphal March Brings Him to Milwaukee, And He Captures Its Heart

City, Like the Rest of the World, Pours Forth Its Ovations for the New Spanish Master's Wizardry on the Piano.

By C. PANNILL MEAD.

Jose Iturbi, a pianistic marvel from Spain who has been thrilling the world and latterly that part of it called the United States, was presented in the Auditorium Tuesday night by the Civic Concert association, comprising some 3,500 members.

The occasion proved to be more of a sensation than has occurred in musical circles here this season, for the big audience, knowing almost nothing of this superlative artist, rose to his magnetic spell until the evening resulted in one of the demonstrations rarely given any one except Paderewski.

Ovation is a poor word to describe the enthusiasm which kept the artist at the piano for half an hour after his program was finished, and a program, let it be said, that was of the most classical quality.

Steals Hearers' Hearts.

The crowd literally surged around the platform and there it stayed applauding continuously until the extras that only the great are invited to give, had been provided. Nothing could have been a greater compliment to Iturbi's genius than the manner in which he caught and held an audience which perhaps was composed of music lovers rather than musicians, yet in a musician's

program he stole their hearts completely.

This matter of piano playing is one of the most amazing in the whole world of music, for there are probably more pianists, and good ones, than other instrumentalists. Even in the front ranks there are more than a few, and of these, Milwaukee hearing the greatest, as is her wont, again and again decides that "This one is the best," only to find that there is another and yet another who equals if not excels the first.

Thus Iturbi once more wrought the miracle that he has performed time and again by way of a gift so rich in brilliant technique, in color, in perfection of phrasing and, in fact, in all the exquisite details that one expects, that it only needed what he has in abundance, a temperament rich and warm, yet controlled by a keen and musicianly intelligence and which unfolded the works of the masters with a sensitiveness and power that are rarely combined in one person.

Mozart and Debussy.

To play Mozart and Liszt, Schumann and Debussy, Brahms and Albeniz, with equal subtlety and understanding, connotes a catholic taste that brooks no limitations, and when to this you find a mind

capable of appreciating the hypnotic qualities latent in jazz rhythms out of which one day may grow genuine music, you have a musician to whom no book is closed.

One might write pages about the amazing wonders that Iturbi worked with only 10 fingers, for at times in such a composition as the Albeniz, his playing was orchestral in power and stature, yet his Mozart "A major Sonata" was of the most impelling delicacy, just as his interpretation of Schumann's magnificent "Etudes Symphonique" was majestically beautiful. Yet different and even more scintillatingly brilliant was his performance of Brahms' "Variations on a Theme of Paganini," in which he sent a dazzled audience into such terrors of applause as are not often heard.

Finally after numerous attempts to coax the artist to give one of his own Spanish compositions a chance, he played that exquisite dance of Granados which haunts you for weeks whenever you hear it.

Iturbi again and again transcended the limits of a piano as well as what a human hand may be capable of—and, in short, you may suspect by this time that he was an unqualified and sensational success.

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is said to sing for the sheer pleasure of it. Judging from Mr. Emery's vocal and artistic qualifications and the enthusiastic manner in which he was received, he could easily bid for serious favor. Unusually talented, he possesses a baritone voice which is rich, flexible and resonant. His diction is superlative. In his rendition of a program which comprised French, German, Italian and English songs, Mr. Emery revealed a complete grasp of the various moods and texts and a versatility that prevented him from ever becoming monotonous. He was warmly applauded. Stuart Ross furnished sympathetic accompaniments.

Victor Prahl

A large audience gathered at the Lenox Theater in the evening to hear Victor Prahl, baritone, in a program of Czech folksongs, German lieder, English songs, Poulenc's Chansons Gaillardes, and was duly rewarded with a fine performance. Mr. Prahl possesses a voice of great natural beauty, smooth in all registers, and of considerable range and power. He is a thorough musician, having won a reputation as a pianist of distinction before adopting a vocal career. He captivated his audience from the start. The Czech contributions were interesting novelties, which the audience evidently liked. The highlight of the program, however, came in the familiar lieder of Schubert, Liszt and Richard Strauss. The *Ruhe, meine Seele* (Strauss) was sung with deep, religious feeling, and both this and the Liszt *Ich liebe dich* were followed with prolonged applause. An unusual feature was the fact that all the numbers in the English section were dedicated to Mr. Prahl. They were: *In the Silent Dark* (Wentzell); *By Your Twilight Window* (Marsh); *Why* (Kreider), and *Dark Hills and The Aquarium* (both by Pendleton). The number of encores threatened to rival the printed list. Viola Peters was the accompanist.

FEBRUARY 3

Elshuco Trio

The third concert of the Elshuco Trio at the Engineering Auditorium again brought to a large and friendly audience an augmented ensemble and an unusually interesting program. The well known personnel of the Trio was joined by Conrad Held and Max Hollander.

Brahms' F Minor piano quintet was the initial offering and smoothly and studiously executed. The Haydn D Major Quartet, opus 20, No. 4, proved a pleasant middle section.

The closing number was Richard Strauss' too-little played piano quartet in C Minor, opus 13. It is written in four movements, Allegro, Scherzo (Presto), Andante and Finale and is certainly a worthy adjunct to



LAMBERT MURPHY, tenor, who was soloist with the National Oratorio Society in its weekly broadcast over Station WEAF, on Sunday, February 8. Mr. Murphy was featured in Lisa's arrangement of the Thirteenth Psalm. The society also sang the Gloria from Gounod's St. Cecilia Mass, with the following soloists: Margaret Olsen, soprano; Steele Jamison, tenor; and Earl Waldo, bass. In the absence of Reinhard Werrenrath, the regular conductor of the National Oratorio Society, who is absent on a concert tour, Charles Albert Baker acted as director. Next Sunday, Mr. Werrenrath conducting, the National Oratorio Society will present Saint-Saëns' Samson and Delilah. The hour is from 1 to 2 p.m.

any program. The scoring is in the familiar Straussian vein, strangely light to those who this long time have been hearing only the symphonic works of the German master, but richer by far than that of many creations which have found their way to light through the enquiring but none too careful builders of chamber music programs.

Appreciation of the artists' offerings ran high as was evidenced by the hearty applause and lingering groups at the close of the recital.

Ruth Breton

The personal and violinistic charm of Ruth Breton exerted its full influence on a large audience at Carnegie Hall. The fair Auer disciple applied her exceptional art to the interpretation of a well conceived program, on which figured an unfamiliar sonata of Tartini, a "Commentaire sur un thème de Rafael Angles" by Joaquin Nin, and a recently published Cantabile by Paganini. Then there were the Glazounoff concerto and shorter numbers by Debussy, Scarlet esca, Juon and Novacek.

Mme. Breton's broad style, ample, pulsating tone and commanding technical assurance were amply in evidence throughout, and the charm of her delivery sustained unflagging interest on the part of her audience. The closing La Campanella, by Paganini was a tour de force which brought a number of encores.

Budapest String Quartet

The Budapest String Quartet, which gave its first public recital in New York at Town Hall, plays with such extraordinary, brilliant vitality and abandon that its success with American audiences seems assured. There are an immense number of music lovers in America who love that sort of quartet playing, and the fact that this quartet is quite at home as well in the earliest classics as in the latest moderns is also a point in their favor.

The Budapesters made their initial bow to New York at an invitation affair given by the League of Composers some weeks ago, playing modern music with an ability, facility and understanding that stamped them immediately as players of the best sort. At the Town Hall recital a different program was offered, including Beethoven's quartet in F minor, op. 95 and Schubert's D minor quartet, the one which has the variations on his song, Death and the Maiden. The other number on this program was an early work of Bela Bartok, in fact one of his earliest works, not quite as modern as the music one expects to come from Bartok today.

Such a program is well calculated to show what a quartet is capable of, and before many minutes had passed in the playing of the Beethoven, it became quite evident that here was an organization new to America which must take its place with other native and visiting organizations in public estimation. As already said, the feature of the playing of these musicians, the four of them, individually and collectively, is vitality and brilliant abandon, a controlled spontaneity which it must be extraordinarily difficult to attain—unless it happens to be natural to the players. At all events, they have agreed as to their interpretations, and they maintain balance of tone, and such other qualities as good quartet playing demands, without in the least sacrificing this youthful, delightful "out-of-door" freedom. Such playing is particularly useful in the interpretation of Schubert's music. In spite of the rather gloomy variations on the Maiden's Death, the quartet is full of Schubert's youth, and sounds, as does almost all of the Schubert music, like an improvisation.

The Bartok music is of unequal value and leaves the impression that the composer had not found himself. It is sometimes very modern, at other times conservative, but the talent of its composer is clearly exposed and the audience derived evident pleasure from its performance, as from the other music on the program.

Florence Page Kimball

Florence Page Kimball was cordially received at Steinway Hall on Tuesday evening and justly so. Possessing a voice of lyrical charm, power and clarity, she sings with taste and intelligence. Whether in English, Italian, French or German, her diction was intelligible and the phrasing good. She has fine style, which added to these other assets should take Miss Kimball far. The musically accompanied of Celia Dougherty increased the general standard of excellence of the evening.

Gordon String Quartet

A striking feature of the playing of the Gordon String Quartet, and one which must impress itself upon every music lover, is its tone quality. There is a depth and sonority to it that would hold the attention and provide delight even if the music played were of negligible quality. Which, at the concert given at Town Hall last Tuesday evening, it was not. Brahms is always worth listening to, sometimes superlatively beautiful, and no work of his is more inspired than the quartet which the Gordons played

on this occasion, the one in A minor, Op. 51, No. 2. Even those who do not particularly love Brahms must take pleasure in this work, which its vivid thematic material, its clarity of design, and its attractive episodes. The sweet and tender melodic episode in the first Allegro is especially appealing, and both parts of the scherzo are masterly in conception and structure. But it takes playing, and the Gordon Quartet gave it just the solidity it needs.

A new quartet by John Alden Carpenter followed, played for the first time in New York. Three movements played as one—Allegro, Adagio, Moderato. Well-made music, modern, expressive, at times beautiful. Only the jazz movement at the end—finale—was out of the picture. Spanish-Arabian jazz, this, ugly, "clever," lacking refinement. Much shortened, and used as a scherzo, it might pass, but not as the finale of an otherwise noble work.

Carpenter is a master. He has, also, gradually escaped from his early modern French influences and has attained a considerable degree of individuality.

Ravel's quartet in F major concluded the program, and never, surely, has it had a better performance. Gordon and his associates brought out fully all there is in it—and it has more in it (so it seems to this writer) than many of the familiar items of quartet literature. Where else is such a wealth of "orchestration" to be found? Such a wealth of harmonic color, of worth-while thematic material?

And speaking of this performance, and of all of the playing of the evening, one can do no less than to point to the outstanding qualities of the Gordon quartet, its beautiful tone, mentioned above, the splendid balance of parts, the dignity and poise of the playing, evidence of rehearsing, but not over-rehearsing, the vitality without exaggeration. The viola tone is strong enough for the balance—which is not my any means always the case—and the cello tone is kept down, properly subdued, so as not to form an undertone of bass solo. The viola player has a big, dark-colored instrument, seemingly unusually wide at the upper end and (next the finger board) and with a hollow (not "oily") tone, which gives solidity to the whole quartet by filling in the inner parts of the harmonic structure. Gordon, himself, never falls into the easy error of playing solo. He is always part of the ensemble. A rare trait.

FEBRUARY 4

Mrs. H. H. A. Beach's Compositions

St. Bartholomew Community House, adjoining the Episcopal church of that name, was filled by a truly interested audience, invited to hear piano, violin, cello and vocal works by Mrs. H. H. A. Beach of Boston. It would seem this lady, competent pianist herself, (she made her debut as pianist with the Boston Symphony Orchestra many years ago) needs a large auditorium to bring out her best, for she far exceeded all previous playing on this occasion. Highly poetic, dainty and at the same time, brilliant, was her playing of the piano solos, *La Fee*, *Le Prince*, a prelude and fugue, and the *Hermit Thrush*. Ruth Shaffner, soprano of the church, shone gloriously in her singing of *Exaltation*, *I Send My Heart*, *Mine*, and *The Captive*, the audience applauding until she sang the best known Beach song, *The Year's at the Spring*; later she added to her previous success in her fervent singing of *Ah, Love But a Day*, *Mirage* and *Stella Victoria*. Harry Shuh played, with lovely tone and style, a violin Romance and an obbligato; Elsa Hilger, cellist, played *The Captive*, get-

(Continued on page 24)



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"N. Lindsay Norden, of Philadelphia, scored a double success tonight when, before a large audience in the Strand Theatre, the Reading Choral Society, under his direction, presented Verdi's 'Requiem' and Bryant's 'Thanatopsis,' with a musical setting by the leader. . . . The program went without a flaw. . . . The chorus was letter perfect, despite the appearance of quite a number of new faces."

—Special to the Public Ledger,
January 22nd, 1931.

"READING SOCIETY SCORES TRIUMPH. VERDI'S 'REQUIEM' AND 'THANATOPSIS,' WITH NORDEN MUSIC WIN PLAUDITS

"Singing their Director's own musical setting for William Cullen Bryant's famous poem, 'Thanatopsis,' the Reading Choral Society, under the direction of N. Lindsay Norden, last night gave its annual Winter

Concert at the Strand Theatre. The first performance of 'Thanatopsis' was given in Reading by the Choral Society and the Philadelphia Orchestra ten years ago. . . . Its singing by the Choral Society last night was received enthusiastically. . . . Both 'Thanatopsis' and the 'Requiem' were received with profuse applause. . . . The large audience of Reading music lovers which heard the concert was augmented by many from Harrisburg, Allentown and Philadelphia." —Reading Times, January 23rd, 1931.

"Following the composition of its own conductor, Norden, with the 'Mannion Requiem' of Giuseppe Verdi, the Reading Choral Society in its first concert of the season, together with a group of four soloists, scored a hit before an enthusiastic audience in the Strand Theatre. . . . The theatre was practically filled."

—Reading Eagle, January 23rd, 1931.

Before the N.Y. Public

(Continued from page 23)

ting loud applause, and the composer at the piano provided accompaniments (from memory) which were vastly more than that; they were beautifully played obligati to all the music. Flowers were presented to the participants, and the close attention of listeners was the best testimony of real interest.

Nikolai Orloff

To contend with Brahms, who is one of his favorite betes noires, Philip Hale has often resorted to the characterization, "granitic." This term might be applied with impunity to the formidable F minor sonata, but not when played with the highly serviceable technic and imaginative insight that Nikolai Orloff brought to its interpretation at his recital in Town Hall. Mr. Orloff's sensitive appreciation of musical architecture and his emotional response to the poetic content of the sonata contributed to a vital and altogether effective performance. These qualities, as well as his unerring instinct for the melodic line, were again in evidence during his playing of twelve preludes out of Chopin's Op. 28. For every prelude he succeeded admirably in establishing the proper mood, revealing moreover that technical mastery which one associates with his work.

Mr. Orloff's program, well calculated to test and disclose his gifts—technical, musical and interpretative—also included the Danse Russe, from Stravinsky's Petrouchka, which is preferable in its orchestral garb, but enjoyable nevertheless in the pianist's incisively rhythmic performance, together with miscellaneous items from Debussy and Liszt. An audience that filled the hall was very

Soder-Hueck Pupil Well Received

The accompanying snapshot taken last fall on Mme. Soder-Hueck's Metropolitan Opera House roof garden, outside of her studios, shows the well known vocal teacher with Loretta Billera, coloratura soprano. The latter scored a brilliant success at a concert given by the Cliffside Park, N. J., Glee Club on January 23, for which she was chosen soloist with stringed trio. She was heard in the Pearl of Brasil aria and a group of songs ending with Lo, Here the Gentle Lark, with flute obligato by Norman Gifford and Edna Sheppard at the piano. Mme. Soder-Hueck recently received a letter of appreciation from the Glee Club director, which reads in part: "We can not tell you enough how everybody enjoyed Miss Billera's singing. In fact, she has been the topic of conversation all week long. Please extend our heartfelt thanks to her and her very capable accompanist."

enthusiastic throughout the evening, necessitating numerous additions to the program.

FEBRUARY 5**Philharmonic-Symphony**

The Philharmonic Thursday night was marked by the New York debut of a young Italian pianist, Carlo Zecchi, who quickly and confidently established himself as a keyboard master that has to be reckoned with. Choosing the hackneyed Liszt E flat concerto, a choice that in itself bespoke courage of conviction, young Mr. Zecchi disclosed commanding technical resources, a fine sense of tonal values, a compelling rhythm and genuine virtuoso blood. The difficult octave passages in the opening were accurately achieved, the poetic middle episode was soulfully sung and the scherzo and finale were dashed off with superlative brilliance. The pianist's forthcoming recital is eagerly awaited by pianistic New York, for there is that in his playing which presages big things, musically.

The orchestral numbers were Rossini's sparkling Cenerentola overture, Saint-Saëns' Danse Macabre, Richard Strauss' suite, Buerger als Edelmann, and Pacific 231 by Honegger. In all these Mr. Molinari led the admirable Philharmonic forces to lofty flights of orchestral virtuosity and distinguished tonal effects.

FEBRUARY 6**Boston Symphony**

Elgar's scholarly, and at the same time, interesting Introduction and Allegro for strings alone, op. 47, began this concert. Stravinsky's Capriccio for piano and orchestra followed, youthful Jesus Maria Sanroma playing the obligato piano, an integral portion of the work. It is in no sense the solo-instrument, and as such was played by Senor Sanroma with crisp and rhythmical grace. The absolute economy of instrumentation, every tone essential, was echoed in the piano part of this unique composition; recalls for Sanroma followed, shared by the orchestra in rising acknowledgment.

Strauss' Symphonie Domestica, op. 53, concluded the program.

Hans Lange String Quartet

The third of a series of chamber music concerts by the Hans Lange String Quartet took place on Friday evening at Carnegie Chamber Music Hall. The assisting artist was Frank Sheridan, pianist, whose reputation in the musical world has already been established. The program consisted of seven short pieces for string quartet by Ernest Bloch, Duo for viola and cello, Beethoven, and the Trio, op. 50, in A minor, for piano, violin and cello, by Tschaikowsky.

Ann Luckey

Ann Luckey made her first appearance in recital here at the Barbizon-Plaza on Friday evening, creating a most favorable impression. Miss Luckey, a former war-time singer in the camps and behind the battle lines in France, has been finely schooled and revealed herself especially successful in her singing of French numbers. She is said to have been one of Lilli Lehmann's American pupils and it is probably for that reason that Miss Luckey possesses interpretative skill and understanding of the various texts, especially the German. Her voice is of a lovely quality, and has a resonance that makes it easily heard. Charm of manner is an added asset. Celius Dougherty was at the piano and furnished his usual fine accompaniments.

Biltmore Morning Musical

The seventh of this season's Friday morning musicales at the Hotel Biltmore featured Anne Roselle, soprano of the Philadelphia Grand Opera Company, Nikolai Orloff, Russian pianist, and Donald Pirnie, baritone.

Mme. Roselle sang an aria from Puccini's Turandot and songs by Schubert and Wolff, as well as a number of encores. At the piano for the soprano was Estelle Liebling. Mr. Pirnie sang numbers by Bizet, Schubert, Santoliquido and Sieveking and encores, and Mr. Orloff was heard in pieces by Weber, Chopin, Debussy, Ibert, Strauss, Scriabin and Rachmaninoff. Mr. Pirnie was accompanied by Frank Chatterton.

FEBRUARY 7**Ruth Culbertson**

On the afternoon of February 7, at Town Hall, Ruth Culbertson, pianist and winner of the Walter W. Naumburg Foundation prize, gave her debut recital before a large and appreciative audience. Beginning her program with the French Suite in G major by Bach, she continued with the Sonata Opus 11, Schumann, Prelude and Jazette, Slominsky, three numbers by Griffes and concluded with selections by Chopin. Miss Culbertson played with marked style and intelligence, her tone was substantial and of good quality and her technic was particularly clean and distinct. There is hardly a doubt that Miss Culbertson will go far ahead in the music profession.

Children's Orchestra Concert

Waltz Time in Symphonic Music was the subject discussed by Ernest Schelling at the fourth of the second series of children's concerts given under his direction at Carnegie Hall this season by the Philharmonic-Symphony. The composers represented were Schubert, Schumann, Humperdinck, Tschaikowski, Strauss and Rimsky-Korsakoff. Brahms also was listed, the children singing his Cradle Song. Mr. Schelling again held the close attention of the large audience of youngsters, both when he conducted and when he made comments while slides were shown on the screen of photographs of the composers whose music was played. Many other interesting slides were shown to illustrate the various stages through which the waltz has progressed. Mr. Schelling also paid a touching tribute to the late Anna Pavlova.

Philharmonic-Symphony

On February 7 the Beethoven Fifth Symphony was the only change which Bernardino Molinari made on the program which he had previously presented during the week. It took the place of the soloist. The work is one of the most popular played by the Philharmonic and was received with the usual warm applause attending its interpretation. The remainder of the program listed Rossini's overture to Cenerentola, the suite from Richard Strauss' Der Burger als Edelmann, Saint-Saëns' Dance Macabre, and Honegger's Pacific 231.

Rochester Civic Orchestra in New York

The Rochester Civic Orchestra, which is directed by George Fraser Harrison, made a brief trip to New York this week. The orchestra gave a program at Vassar College on Sunday afternoon and appeared again at the dinner given in honor of George Eastman by the Society of the Genesee at the Commodore Hotel on Monday evening.

Immediately following this program the orchestra went to the National Broadcasting Studios where it gave its national weekly broadcast, which is sponsored by the Stromberg Carlson Manufacturing Company of Rochester. For the past two years this program has been broadcast every Monday night from Rochester. Immediately after the broadcast the orchestra returned to Rochester to carry on its usual Tuesday concerts and broadcasts for the school children of Rochester and western New York.

Mme. Clay-Kuzdo Offers Scholarships

Mme. Clay-Kuzdo will offer one full and two partial scholarships to the three successful winners in a voice competition, before judges, to be held at her New York studio on February 21. Mme. Clay-Kuzdo states that prior to that date she will give free auditions to those desiring to take part in the competition. This voice specialist recently spent five years in Europe teaching, and coaching with leading masters.

German Opera's New York Opening

Johanna Gadski will sing Isolde in Tristan und Isolde the opening night of the German Grand Opera Company's New York engagement beginning on Monday evening, March 16, at Mecca Temple. Dr. Max von

ERICH SIMON

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NOW IN NEW YORK AT
THE HOTEL ASTOR

Schillings, guest conductor of Berlin Staatsoper, will conduct, and Max Roth, baritone of the same opera house, will sing the role of Kurnevel.

Hadley's Mirtil in Arcadia
Pleases New York Audience
Presented by Manhattan Symphony
Orchestra, with Composer
Conducting

Henry Hadley's pastoral, Mirtil in Arcadia had its first hearing in New York on Sunday evening at the Mecca Temple, having previously been performed in Harrisburg, Pa., in 1927 and in Chicago a year following.

The text, by Louise Ayres Garnett, dedicated to Mrs. Edward MacDowell, was written at Peterboro, N. H. The music Dr. Hadley has inscribed to Clara Rossini. For its performance, the Manhattan Symphony was augmented and assisted by the Manhattan Choral Society and 250 school children under the personal supervision of George Gartlan, director of music in the Public Schools of Greater New York. The soloists were: Flora, Alma Peterson; Amayllis, Inez Barbour; Venus, Jeannette Vreeland; Mirtil, Judson House; Jove, Fred Patton, and Amintas, Herbert Gould, with Paul Leysac, of the Civic Repertory Theater, the Narrator.

Dr. Hadley has turned out a charming score, always graceful and melodious, and finely orchestrated. There are several especially tuneful solos, duet for soprano and tenor and a quartet which are most effective. The singing of the school children, who represented the Little Loves, was particularly effective and one number aroused so much applause that Dr. Hadley allowed its repetition. The composer gave the score a spirited reading and the soloists did their part to make the work as interesting and enjoyable as it proved to be to the audience.

Marion Kahn Activities

Marion Kahn, New York concert pianist, accompanist, and coach, was pianist for the Dessoff Choirs concert at the Barbizon-Plaza on February 4, on the program which included several novelties, among them the Janacek Rikadla and the Schubert-Mandyczewski Valses Nobles. Miss Kahn will again accompany for the choral groups under Margaret Dessoff's direction at the Barbizon-Plaza concert late this month to be given under the auspices of the Walden School. During January Miss Kahn was heard over WOR with the Perole String Quartet in the Dvorak piano quintet, as accompanist for the Marmein Dancers at New Rochelle, N. Y., in recital with the violinist, Harold Berkley, at the Music School Settlement, and as accompanist for Enzo Aita, tenor, at Wilson College, Chambersburg, Pa. Other February engagements for the pianist include a two-piano recital with Winifred Cornish, a sonata recital with Mr. Berkley at the Institute of Musical Art, and another concert with this violinist at Hartford, Conn.

AUSTRO-AMERICAN CONSERVATORY

Director: Dr. Paul Stefan
Under the High Patronage of the Austrian Government

Greatest teachers: Bartok and Klein for Composition; Rosina Lhevinne, Weingarten, Bartok, Cooper, Prentner and Keusler, Piano; Schutz and Seidhofer, Organ; Lierhammer Castelle, Hermann, Martold and Major, Voice; Virginie Castelle, Cesia Kaufler, Coaching and Accompanying; Lothar Wallerstein, Stage-craft; Leskowitz-Tandler, Harp; Lewis Richards, Harpsichord; Paul Stefan, History and Analysis; Chamber-music Ensemble, Conducting. Roth, Antal, Molnar and van Doorn, of the Roth Quartette; Kaplan, Roth, Molnar, Violin; Antal, Viols; Buxbaum, van Doorn, Cello; Laban, Grete Gross, Dancing; German language taught by graduate Professors.

American Office: University of Redlands, Redlands, California

(A tour, visiting the music shrines of Europe three weeks before and three weeks after the session at Mondsee, has been arranged under competent chaperonage.)

**MONDSEE (near Salzburg)
Salzkammergut, AUSTRIA**

Historic Chamber-Music Festival

Six Friday Concerts from July 24 by the Roth Quartette

KATHERINE B. PEOPLES, Chairman

Mary Jo Turner in Paris Recital

A piano recital of extraordinary brilliance and refinement was given by the young American artist, Mary Jo Turner, at the Salle Chopin (Pleyel) on January 19. A



MARY JO TURNER

large and select audience was present, including important personages from the American and British legation.

Miss Turner's program consisted of Chopin, Ravel, Albeniz, and Schumann, and at the conclusion several encores were demanded and graciously responded to.

High recognition and endorsements from such famous artists as Nellie Melba and Arthur Rubenstein have been bestowed upon this gifted young pianist, and a concert tour of the provinces in France, followed by a recital in Vienna, has been planned as a result of Miss Turner's success in Paris. Next year joint recitals are planned throughout Australia and Java, in company with the celebrated cellist, Hans Kindler. B.

Notes from Leon Carson's Studio

Constance Clement's Carr, lyric soprano, was heard recently in the Messiah, given by the solo quartet and chorus choir in the new edifice of the First Presbyterian Church at Passaic, N. J. She also broadcast two recital programs from Station WOR during the month of December, featuring on the first broadcast Clara Edward's new song, A Benediction. Miss Carr has also been busy with numerous concert engagements.

Alvin Jaekel sang the tenor solo work in Maunder's Bethlehem on Christmas Sunday morning, and again on January 11 at St. Barnabas Episcopal Church, Newark, N. J. Helen Krueger, soprano, was heard in the same cantata at the Methodist Church in Englewood, N. J., on Christmas Sunday evening. Katherine Eastment, dramatic soprano, presented groups of songs before the Contemporary Club of Newark, N. J., on January 12, and the Women's Club of Caldwell, N. J., on January 16. Mrs. Eastment was also heard recently over Station WOR.

George Watson, baritone, is broadcasting every Saturday evening from Station WBMS, Hackensack, N. J. Marguerite Bell, contralto, sang a group of songs before a recent meeting of the Graduate Nurses' Association of the Passaic (N. J.) General Hospital. Robert Arnot, tenor, was heard at the Swedish Methodist Church in Arlington, N. J., on Christmas Sunday. Ethel Bennett, a soprano, recently presented a group of songs at a luncheon held at Grace Episcopal Church, Nutley, N. J.

Grace McManus Smith, soprano soloist

Irma Swift's Hunter College Classes

IRMA SWIFT

at St. Patrick's Cathedral, Newark, sang excerpts from the opera Madame Butterfly, together with a group of songs, before the Friday Afternoon Club of Nutley, N. J., on January 17.

Harold Land Highly Praised in Yonkers

One of the outstanding musical events in Yonkers, N. Y., took place in the Parish House of St. Andrew's Memorial Episcopal Church on Feb. 4, the program including the artistic services of Harold Land, well known baritone.

The Herald commented as follows on Mr. Land's singing: "Not for some time has Mr. Land offered such a diversified program as he presented last night, and what with his finished artistry and perfect diction, he made a host of new friends. His first group carried a tinge of the sacred, listing as it did Handel's Love Ye the Lord, Gervaert's The Shop of the Child Jesus, and the Little Noel, by Emile-Louis. We have never heard better singing than that in the Gervaert work, and the soloist's pianissimo passages carried the pleasant sensation of a floating tone. Sir Arthur Sullivan's The Lost Chord, a request number, also was very well done. Mr. Land, by way of variety and portraying a rare versatility, also sang a rather light composition, Lang's An Irish Mother's Lullaby."

"His voice appeared to be bigger and fuller than ever, revealing an extraordinary resilience and enabling him to reach notes contained in a wide range—all of which, no doubt, account for his present high standing."

Dorothy Caruso Loses Suit

Dorothy Caruso Ingram has lost her suit against the government for \$40,855 which she said she paid under protest as administrator of the tenor's estate. The payment was an assessment against the singer's income for the years 1918 to 1920 and which income amounted to \$60,000. The assessment was based upon moneys received as royalties on phonograph records made in the Victor Talking Machine Company's laboratories in Camden, N. J. Mrs. Ingram based her suit on the fact that her husband was a resident of Italy and that the assessed income had been earned outside of the United States. Judge Patterson in his decision stated that Caruso's part in the making of the records was done in the United States.

Anton Bilotti Scores in Berlin

BERLIN.—The young American pianist, Anton Bilotti, scored an eminent success at his Berlin concert, given at the Bechsteinsaal before a representative audience which packed the hall. He was forced to give encores after his playing of the Chopin group, and the Liszt Rhapsody was the occasion for another ovation. Bilotti ended his interesting program with the moderate and fugue by Friedman-Bach, for which he has composed a pianistic version. He will give his next concert in Munich. N.

Jonás Pupil Wins High Praise

Ramon Gonzalez, an artist-pupil of Alberto Jonás, has been touring with Carola Goya, the fascinating and wonderfully successful dancer. In New York city as well as in other cities Mr. Gonzalez' accomplishments as an accompanist and also as soloist have been praised highly by the newspaper critics. The Waterbury Evening Democrat said: "Mr. Gonzalez' numbers were rendered in a style that consisted of high ability and was received with great applause."

The reputations of National Music League artists are built exclusively on the satisfaction of audiences



DAVID BARNETT

American Pianist

SOLOIST WITH ST. LOUIS SYMPHONY

JANUARY 30-31, 1931

VLADIMIR GOLSCHEMANN, Conductor

Played Beethoven G Major Concerto
(Including his own cadenzas)

Won the audience at both performances with his sensitive interpretation.

All National Music League artists have proved their superiority before we recommend them for engagements of prominence.

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David Barnett's Third Annual Recital Takes Place at

CARNEGIE HALL, NEW YORK

WEDNESDAY EVENING, FEBRUARY 25th

Program includes works by Beethoven, Schumann, Franck, Chopin

"—AND GENIUS IS

NEW YORK TIMES
OCTOBER 13, 1930

MUSIC

By OLIN DOWNES.

Walter Giesecking Returns.
Walter Giesecking, a rare master of delicate and exquisite tone values, a pianist of prodigious technical capacity when he chooses to employ it, and an artist who knows that precision and exactitude are not incompatible with poetry, gave his first New York recital of the present season, returning to this country after an absence of two years, last night in Carnegie Hall.
Perhaps the high lights of the re-

LOS ANGELES HERALD
NOVEMBER 10, 1930

PIANO PROGRAM OF GEISE KING ACCLAIMED

By CARL BRONSON

Walter Giesecking, master pianist, lived up to the expectancy of the capacity audience which greeted his artistry at Philharmonic auditorium yesterday afternoon with salvoes of applause and listened with a silent attentiveness that bespoke absolute appreciation. A giant in stature, and with the head of a philosopher, his Atlas-like muscles balanced upon the grassy tips of expression like crystalline drops of dew.

Music, with Giesecking, is something of the air and he brings it down rather than out of the ever-obedient ivories. Equal in both hands, he touches a phrase where and when he pleases and never loses a point of accentuation nor a wave of rhythm. His runs are like slides in swiftness, but like pearls in precision and relativity.

ABSOLUTE FINISH

Perhaps this master might be said to resemble De Pachman in absolute finish and lace like weavings, but he adds a dramatic fervor to his expanding swells and a hush to his diminishings that are clearly of another dimension than merely human.

His performance of the Bach "Partita" in six delightful figures, was something one would love to treasure always in the memory, vital principally for its close ad-

PITTSBURGH SUN-TELEGRAPH
DECEMBER 11, 1930

MUSIC

Walter Giesecking

Carnegie Music Hall -

Walter Giesecking's piano recital in Carnegie Music Hall last night will likely remain one of the outstanding events of the year. It was piano playing to be admired and imitated if possible, for as a stylist he is superb.

The program presented the greatest of the classic, romantic and modern composers, and works that are milestones in piano literature.

SEATTLE POST-INTELLIGENCER NOVEMBER 4, 1930

Giesecking's Art

Pianist Triumphs With Concerto By Schuman

By EVERHARD ARMSTRONG

Walter Giesecking, superman of the keyboard, set to vibrating the emotional chords of last night's audience at the Metropolitan with his supravital playing. He won not merely politely appreciative enthusiasm, but one of the most tumultuous ovations ever accorded any musician by Seattle concertgoers.

Cries of "Bravo" blended with the applause, and after the Schumann A minor concerto, which

SEATTLE DAILY TIMES
NOVEMBER 4, 1930

AUDIENCE STANDS AT SYMPHONY TO PRAISE GIESEKING

Unusual Ovation Is Given
German Pianist; Plays
Three Encores; Orchestra
Gives Sincere Support.

Last night was a memorable occasion. It is a rare thing to see an audience at the Metropolitan Theatre rise as one man and stand to applaud. Last night's was a distinguished audience and as it stood it shook in the gales of its own applause. Its cries of "More!"

The thunderous ovation was for Walter Giesecking, German pianist, whose masterful playing, as guest artist of the Seattle Symphony Orchestra, brought that distinguished crowd to its feet.

The tall German—he is six feet, two inches—was programmed to play, with the orchestra, under the direction of Karl Krueger, its conductor, Schumann's "Concerto in A Minor." It was at its conclusion that the really rare demonstration occurred. Giesecking played three encores and the audience, after the third, left the theatre reluctantly, his name on every lip.

Taste Is Broad.

The Schumann this German master gives is not a faded copy. It is living, richly colored. The manner in which it was played, under his blazing leadership at the keyboard, was a joy to hear.

Then came Giesecking's playing of Ravel's "Ondine," interpreted with a lovely purity and invested with his rare poetry of sound. In his Debussy numbers, one of which was "The Golliwog's Cake Walk," the pianist was brilliantly dexterous, revealing that his taste is broad, his mastery of the piano well-nigh limitless. Of Giesecking's tone, his pedaling, the shimmering glints of sound he brings, his technical equipment, only the superlative can be written. He is not "one of the pianists." He is Giesecking. When he plays his shoulders are hunched up, his bald head pitched way forward. Sometimes, in a pol-

Giesecking played with the Seattle Symphony Orchestra, the soloist was thrice recalled for encores, and even after the last of them the crowd was still in a mood for more.

Great Stylist

It was a triumph of pure musicianship. For Giesecking is no virtuoso for virtuosity's sake, no

LOS ANGELES TIMES
NOVEMBER 10, 1930

GIESEKING TRIUMPHS AT PIANO

Master of Technique Plays
to Enthusiastic Audience
at Philharmonic

BY ISABEL MORSE JONES

Walter Giesecking played over the long range of piano music from Bach to Ravel for two hours and a half at the Philharmonic Auditorium yesterday afternoon and left the audience of thousands of pianists and potential pianists begging vociferously for more. He is one of the miracles of the concert world. Tall, bald, intensely intellectual and one of the great masters of technic, he recreates the work of past and present composers with emotional warmth and spiritual inspiration.

Beginning with Bach and playing it with the clean clarity and brilliancy

DALLAS TIMES HERALD
NOVEMBER 20, 1930

LARGE THROB HEARS CONCERT

WALTER GIESEKING HOLDS
ATTENTION OF DALLAS
MUSIC LOVERS

By KATHRYN M. JEFFERSON.

The giant of the piano, Walter Giesecking, played a third engagement in Dallas as the second feature of the Legion-MacDonald concert course Wednesday evening at the Fair Park auditorium and if his appearances continue to attract the next audience which hears him, will probably overflow the hall. If a pianist after he has reached perfection, can become more perfect, Giesecking has done just that. Perhaps his interpretation is better due to a mellowing influence which overtakes artists in their

SAN FRANCISCO CHRONICLE
NOVEMBER 13, 1930

GIESEKING WINS PLAUDITS IN PIANO RECITAL

Artist Shows Great Subtlety
and Proves Master
of Keyboard

By ALEXANDER FRIED

Ever since his first concerts here two seasons ago, admirers of piano music have been impatiently awaiting the return of Walter Giesecking. He satisfied their longing in a memorable recital last night at the Dreamland Auditorium.

Giesecking is great among pianists. He is subtle and complete master of the keyboard. His characteristic music has an individuality exquisitely suited to the intimate older classic style on the one hand and to the poetic intimations of the modern impressionists on the other. Withal, his feeling in all versatility can realize richly the spirit of far different types of creative genius as well.

CHARM OF BACH

His sprightly touch, modulated in ravishing shades of color, revived

COLUMBUS CITIZEN
NOVEMBER 25, 1930

MOST pianists come before us with a gesture, saying, "Behold, what I am about to do, to these composers." Walter Giesecking stepped modestly onto the stage of Memorial Hall Monday night as one who would say, "Hear what these composers have done to me."

To each in turn of a list from Bach and Scarlatti down to our own day he adapted himself, shifting mood and color and form. His very attitude at the piano was changed for each. To each was brought a new kind of beauty, essentially pianistic.

For the Eighteenth Century music there was a restraint and clear-cut delicacy that never permitted the modern piano to overstep the limits of the ancient instruments for which the Partita or the little Sonatas were written.

The refinements on dance tunes which make up Bach's First Partita (most interesting, as a whole, of the lot) were set forth with an unsurpassable clarity. So played, this is no period music. Its lifting gaiety, its perfect mating of idea and form,

SAN FRANCISCO NOVEMBER

Giesecking Concert S Him as S

By REDFERN

Walter Giesecking in the presence of the while he is playing he to be aware that it is

There was a large Dreamland to hear him from a casual glance to be quiet, he seem ignore them.

Yet he was taking most intimate confi nature, playing Bach like a god of the key prophet of some de commuted in utte That Beethoven stnificantly. It was Sonata, Op. III:

A characteristic art that commands a tonal diversity. His sonorities seems eride was meditative in minor. Partita, pellicatas of Domenico Scarlatti in the Brahms In most exasperated in of Karyl Szymanowski naturalistic in the ludes.

Giesecking is alway He has the gift of fas audience literally hu pearly runs and trills thoven Variations.

This generation will more beautiful piano that of Walter Gieseke

ST. LOUIS STAR
NOVEMBER 22, 1930

WALTER GIE AS SOLOIST T CONCERT AU

Arbo's Program Pr
One That Will
Forgotten

Works of the th geniuses of music—Bach and Brahms—made up the program of the St. Louis Orchestra's concert yes

Odeon. The good taste of S nander Arbo, guest choosing these particular readings, the super the soloist, Walter Gie ist, and the nearly perf of the orchestra will in cert a memorable one what the remaining on

Giesecking who play orchestra, Beethoven's 5 in E. Flat Major, dis markable technique and ship that brought a s plause. The concerto, co of the greatest ever wi freshness, force and b the interpretation of C

A Military No Dedicated to Arrhurink

"Mr. Giesecking is as near the ideal pianist as one is likely to hear in a lifetime of concert going." —Boston Globe

“GIESEKING”

—Cincinnati Times Star, December 6, 1930

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PITTSBURGH POST-GAZETTE
DECEMBER 11, 1930

Giesecking's Performance A Rare Treat

Piano Pedagogues Get Technical Lessons At Carnegie.

By HARVEY GAUL.

The pianist's pianist, that's Walter Giesecking, who came last night to Carnegie Music Hall and gave as satisfying a recital as we expect to hear in the dreary vale of Czerny and Gurlitt.

Tell you how good he was, the piano teachers stayed to a three-encore end and applauded for more, and when you can get a piano teacher to applaud anything in this town, you have heard a rare avis, believe us.

He brought a most refreshing program and what is more he upset the virtuoso apple-cart by not playing one of those frightful Berliner-bund lists.

Slight wonder they dub him, "poet of the piano," the way he played those two ravishing French water pieces entitles him to a poet-laureateship at least. Marvelous gifts, he is clairvoyant, clean, knows repression, feels delicacy, abhors maudlinity and treats the piano as if it were solo instrument and not an ungarnished orchestra. For these and many other virtues, raise high the name of Giesecking and award him the Baldwin medal of merit.

SEATTLE STAR
NOVEMBER 4, 1930

Pianist Scores Triumph Personal

By Harry B. Mills

Walter Giesecking, French concert pianist, scored a personal triumph at Monday night's sym-

phony that equalled any reception accorded a visiting artist here.

Outstanding in concert pianists of today because of the fact that he not only wins the approval of the musically erudite and yet achieves as great favor with the layman.

Physically a giant, he brings all the surety of touch which we find in the nervous pre-

cision of a Paderewski; and all thru his playing there stands out a use of the left hand which so many concert pianists fail to achieve. This was especially evident in the Allegro of the Schumann Concerto in A Minor, which was his major offering with the

Walter Giesecking, a Paderewski; and all thru his playing there stands out a use of the left hand which so many concert pianists fail to achieve. This was especially evident in the Allegro of the Schumann Concerto in A Minor, which was his major offering with the

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certo.

ST. LOUIS GLOBE-DEMOCRAT
NOVEMBER 22, 1930

Giesecking Delights Symphony Audience by Skill on Piano

German Visitor Wins Acclaim, Particularly on Interpreting Beethoven.

The nimble fingers of Walter Giesecking, scurrying over the keyboard of a piano on the stage of the Odeon yesterday afternoon, aroused as spontaneous and vigorous a response from the audience as has yet been produced this season by a solo artist of the St. Louis Symphony Orchestra, and the soloists have included a violinist and a barytone of the first magnitude.

So it may be said that the German pianist on the occasion of this, his third concert appearance in St. Louis, has placed himself in the front rank of popular favor with music patrons in these parts. He was vociferously applauded at the conclusion of his scheduled program, to which he responded with an encore. And then as they prepared to leave the hall, the members of the audience, by continuous applause, brought the artist back for half a dozen curtain calls.

Giesecking had rendered the Beethoven Concerto for Pianoforte in B-flat major, known as "The Emperor Concerto" and recognized not only as the composer's greatest concerto, but one of his greatest works and one of the greatest of all works of its kind. To say that he played it with aplomb would be to say nothing.

BOSTON GLOBE
DECEMBER 15, 1930

PIANO RECITAL BY WALTER GIESEKING

Walter Giesecking, whose recent appearances as soloist in the regular series of Boston Symphony concerts made a profound impression on Boston musicians, gave a piano recital yesterday afternoon in Symphony Hall, which was heartily applauded by a large audience. He played a Bach partita, in B flat major; Schumann's Fantasia in C major; modern pieces by Castelnovo-Tedesco and Tansman and music by Scriabin, Debussy, and Ravel.

Mr. Giesecking is as near the ideal pianist as one is likely to hear in a lifetime of concert going. Playing in public he obviously forgets to notice whether his personality is impressing the audience, and, as obviously, does not care about dazzling his hearers by feats of pianistic skill. His sole interest is in interpreting the music he plays as imaginatively as possible, and in playing it as well as he can. One doubts whether any amount of applause or praise would console him if he failed to satisfy himself by his performance. Of how few concert performers can one say these things?

There is nothing sensational, nothing startling about Giesecking the man, or Giesecking the musician. But then, perfection is not sensational, and not to the casual listener, astonishing. Probably many in yesterday's audience assumed that any competent pianist would have played Bach's partita about as Giesecking played it smoothly, with effortless ease. But anyone who had ever tried to play it would know better. So, too, would anyone who had listened carefully to other celebrated pianists playing Bach. Of them all, one could think of nobody save possibly de Pachmann in his best days, who might have equalled Giesecking's performance yesterday.

A for his con-

certo.

Walter Giesecking, a Paderewski; and all thru his playing there stands out a use of the left hand which so many concert pianists fail to achieve. This was especially evident in the Allegro of the Schumann Concerto in A Minor, which was his major offering with the

A for his con-

certo.

MUSICAL COURIER

BOSTON TRANSCRIPT
NOVEMBER 29, 1930

Symphonic Afternoon, Brim-Full

Already, the climax had come in the performance of Beethoven's Concerto in E-flat with Mr. Giesecking as pianist, with conductor and orchestra no less than he in the vein. Together they played the piece symphonically. Now and again the piano was the predominant, outspaking voice; yet from the frame and body of the whole; while constant was the interchange between it and the orchestra as mate or contrasted media for the musical thought, suggestion, emotion. From the beginning, as though it would gather and fuse the sources of the music, to the end, in rhythmic brilliance and tonal power, the first movement swept forward loftily, superbly, as though for once this "Emperor Concerto" should deserve its name. Various as Beethoven were pianist and conductor, yet firmly the movement as well as physically. He is not imagining a tone for which hammer and keys make a suggestive substitute. He is not thinking in terms of the orchestra. His performance is idiomatic, and, therefore, revolutionary.

In the slow movement, the Giesecking who had been all for vigor began as one all for finesse; while the orchestra answered him with its suavest euphonies. Together they enlarged the melody to a serene and deeper-toned beauty that is complement to the first Allegro of power.

Mr. Giesecking made the transition into the finale with conjuring fingers. The rest was the give-and-take of a virtuoso pianist and a virtuoso orchestra—musicians both—through Beethoven's gay riot of motifs and motion. Since Dr. Muck's afternoon with Kreisler, there has been no Beethoven in concerto-form to match yesterday's—not even when Heifetz was "assisting artist." H. T. P.

LOS ANGELES EXAMINER
NOVEMBER 10, 1930

GIESEKING PIANO RECITAL REVEALS SUPERB ARTISTRY

By Patterson Greene
Pianists and the piano came into their own when Walter Giesecking played at the Philharmonic yesterday afternoon.

The most assaulted and battered of musical instruments had two hours in which it could heal its wounds and sing in its native voice. Giesecking plays the piano mentally as well as physically. He is not imagining a tone for which hammer and keys make a suggestive substitute. He is not thinking in terms of the orchestra. His performance is idiomatic, and, therefore, revolutionary.

The sound that Giesecking produces is of pure sonority, with none of the percussion of felt on wire that we have come to accept as a normal in the piano. Out of this evanescent material he weaves fabrics of Bach, Beethoven, Schumann and Debussy in shining beauty. Others have equal digital fleetness, others have similar felicity of accent and phrase. But the Giesecking tone is a precious commodity of which he alone seems to hold the secret.

Bach's "Partita" in B flat

BOSTON HERALD

NOVEMBER 29, 1930

MUSIC

SYMPHONY CONCERT

By PHILIP HALE

The Boston Symphony orchestra, Dr. Koussevitzky, conductor, gave its seventh concert of the season yesterday afternoon in Symphony Hall. Wagner, overture to "The Flying Dutchman"; Han森son, Symphony No. 2 Romantic; (first performance, composed for the 50th anniversary of the Boston Symphony orchestra); Beethoven, Concerto for piano, No. 5 (Walter Giesecking, pianist); Ravel, Bolero.

As the overture Leonore No. 3 is to "Fidelio," so is the overture to "The Flying Dutchman" to the opera. The two overtures give the condensed and essential drama. Beethoven spares us the tiresome secondary love affair and the quartet in which four persons, each with an individual emotion, express them by singing the same tune. In Wagner's we are relieved of the avaricious father who is delighted at the thought of handing over his daughter to the mysterious stranger; nor does one have to hear the bleating of the

tion so rich a garment for the ideas. He has ideas of value, which is more than can be said of Respighi's "Theme and Variations" also composed for the orchestra's 50th anniversary. Dr. Koussevitzky and the players did everything in their power to put the symphony in a favorable light.

Mr. Giesecking and the orchestra gave a memorable performance of the concerto. That the pianist's technical proficiency was fully displayed goes without saying; yet one cannot help alluding to his treatment of octave passages in the first movement—the crescendo and diminuendo here as in many runs; the quiet, unostentatious brilliance of it all; the delicate dynamic gradations. More than all this was the grasp of the aesthetic, emotional contents. If the concerto was grandly planned by the composer, it was grandly understood by the pianist, by his adjustment of the piano to the part given to the orchestra, by the prevailing spirit of the interpretation. At no time did the piano assert itself impertinently; it did not refuse to furnish a beautiful accom-

IN AMERICA

January—April 1932

Management: Charles L. Wagner,
511 Fifth Avenue, New York City

Giesecking plays the Baldwin

"This generation will never hear more beautiful piano playing than that of Walter Giesecking." —San Francisco Examiner

Severance Hall, New Home of Cleveland Orchestra, Dedicated

(Continued from page 5)

by Dr. Dayton C. Miller, head of the Physics Department of Case School of Applied Science to obtain the best results in hearing music and seeing stage performance. In the



Ben Strauss photo

JOHN LONG SEVERANCE, president of the Musical Arts Association and the generous benefactor of Severance Hall, new home of the Cleveland Orchestra. Severance Hall is named after Elizabeth Dewitt Severance, wife of the donor.

smaller room which seats 400 there is paneling in choice woods ornamented by scenes painted to represent gardens of an eighteenth century period. The general color of this Chamber Music Hall is green, while in the large auditorium an aquamarine blue is used for the cushioned seats and the soft carpeting.

An audience that represented the musical and social élite of Cleveland was present at the opening concert, and in addition many distinguished guests from out-of-town. Charles Martin Loeffler and Mrs. Loeffler were guests of honor. A symphonic work, *Evocation*, composed by Mr. Loeffler, had been written for the occasion by request. Mr. Loeffler has always been interested in the development of symphonic music in Cleveland. *Evocation* is a musical setting for modern orchestra of a series of epilogues from the Greek. A small chorus of women's voices is utilized and a male voice is heard

in a speaking part, while soft orchestral harmonies accompany it. Instruments rarely used are employed, notably a vibra-harp that sings a melodious strain, three saxophones,



Trout Warc photo

ADELLA PRENTISS HUGHES, manager of the Cleveland Orchestra, whose untiring efforts are greatly responsible for the realization of the beautiful new Severance Hall.

a piano, a tambourin de Basque, celesta, xylophone, antique cymbals, etc.

The concert opened with the stately Bach Passacaglia in C minor, transcribed for orchestra by the young Russian composer, Goedcke. Next came the official presentation of the hall—and its dedication to "The Citizens of Cleveland" by Mr. Severance. It was accepted on the part of the Musical Arts Association by Dudley S. Blossom, vice-president of that organization, and by Robert E. Vinson, president of Western Reserve University in recognition of the privileges accorded the University in the deed of gift of the land.

A half-hour's intermission for inspection of the new building took on the air of a fashionable reception. Those seated in the parquet, after admiring the exquisite lighting of the ceiling in soft tints of silver and gray illuminated by a hundred veiled lights, the delicate stage background and curtains and



Carl F. Waite photo

MAIN ENTRANCE OF SEVERANCE HALL, magnificent new home of the Cleveland Orchestra, which was dedicated on February 5 with a distinguished concert by the orchestra, under the conductorship of Nikolai Sokoloff.

after lingering in the foyer to enjoy its blaze of color, ascended the stairs, or took elevators, to the parterre of boxes that completely encircle the hall. A short ascent led to inspection of gallery spaces with large seating capacity. Returning to their seats, the audience listened in reverence to a fine performance of the Brahms C minor symphony that marked the conclusion of the dedicatory program.

On Friday evening, following the formal opening of Severance Hall, there took place the first concert in the Chamber Music Hall

presented by the Chamber Orchestra of twenty-two players conducted by Nikolai Sokoloff. The program listed Wagner's Siegfried Idyll, in its original orchestration as Cosima Wagner first heard it when given in her honor on the stairs at Triebschen; a string quartet by Haydn; a Chanson and Danse by d'Indy, played by the Cleveland Woodwind Ensemble, made up of seven members of the orchestra, and a Suite for Chamber Orchestra by the young Irish composer, Robin Milford.

ALICE BRADLEY.

Peter Ibbetson a

(Continued from page 5)

almost immediately thereafter reading, that is to say, of course, in the opera, singing, what he claims to be one of his own poems, but which in reality is a poem by Alfred de Musset. He sings this song in French, and a very attractive song it is, and very attractively on this occasion did Lawrence Tibbett sing it. Unfortunately for this conceited fop, his nephew, Peter, enters and exposes his imposture.

He says, in a rapid recitative which is practically recitation, and almost entirely unaccompanied: "Your pardon, Mrs. Deane, for my lateness. My uncle said you wished him to recite this evening, and thinking that you might not have a copy, he sent me back to fetch this poem by Alfred de Musset, but as I heard him reading it when I entered the house—" he there breaks off, and the guests burst into laughter.

This dreadful colonel, however, goes further than that. He casts slurs upon the reputation of his nephew's father, whom he calls a lazy scoundrel of a mincing Frenchman, and later on in the play takes the same insulting attitude toward Peter's mother (the parents of Peter being both dead), intimating that he himself is Peter's father.

The first act terminates with the mutual recognition of Mary, Duchess of Towers, and Peter, who were children together but have not met for many years.

Later in the opera it appears that they have loved each other as children and still love each other. They both of them, too, have a peculiar form of—what shall one call it but mania, or a queer "gift," if that is preferred—of being able to dream of the past with such vividness that it is more of a reality than the present.

The second act begins in the salon of the inn, La Tete Noire, Paris-Passy, in the year 1857. The words here, as in many other parts of the opera, are not English but French. Peter is seen in his room, and there is a meeting between him and Major Duquesnois (Leon Rothier), now a very old man, whom Peter recognizes as a friend of his youth. The old man does not recognize Peter, but the words indicate where and

Dramatic Success

(Continued from page 5)

when they have known each other in earlier days, and how important the past is to Peter.

The old major exits. Peter is alone. He sits, absorbed in thought. Then, with a sigh, he rests his head wearily in his hands. After a moment he half turns and lies back upon the chaise longue. The stage becomes completely dark and there is heard a chorus behind the scenes, calling "Peter, Peter, Peter." At the end of this chorus the lights come up very slowly, and the scene shows a garden in Passy in 1840. In the foreground is the sleeping figure of Peter Ibbetson. Beyond is the garden of Peter's childhood.

Seated at the garden table in the mysterious half-light is the twelve-year-old Gogo Pasquier (who is Peter Ibbetson). Near him sits his young mother, Mary Pasquier (Santa Biondo), and Major Duquesnois

strolls about the garden. Chorus behind the scenes continues. Mme. Seraskier (Aida Doninelli) with her daughter, Minsey Seraskier (later Mary, Duchess of Towers) enters. Mary appears at the garden gate and says to Peter, "This is the way. Come with me. Have no fear. Give me your hand, and come with me. They cannot see or hear you. All this is past and gone. Only we two—you and I alone—are of the waking world." Peter says, "Now I remember. I am asleep in the Auberge de la Tete Noire, here in Passy."

Peter's uncle, Captain Ibbetson, finally appears, and the feeling between him and Peter's father and mother is clearly shown. He is the philanderer in this scene in 1840, just as he is shown to be in 1855. It is also made clear in this scene that he is not the father of Peter as he afterwards claims to be.

When Captain Ibbetson attacks Peter's mother, Peter springs up to defend her, whereupon there is a crash of thunder, the stage is plunged into darkness and the dream scene vanishes.

The next scene shows Peter again in the inn, stirring in his sleep. The door opens and the Duchess of Towers is ushered in. There is then a love scene of a sort between her and Peter. They discover that they

have dreamed the same dream. At the end of this scene Mary says, "We shall never meet again. We must not. It is too late, I am not free. I shall think of you always, dear Gogo. Farewell." This ends the second act.

The third act opens in Colonel Ibbetson's rooms in London, 1857, and it is here that Mrs. Glyn (Ina Bourskaya) and her daughter, Mrs. Deane, tell Peter what his uncle has said of his mother. Mrs. Glyn says, "Peter Ibbetson, your guardian has done you a foul wrong. When Colonel Ibbetson was paying my daughter his infamous addresses, he told her that you are his son, the natural son of himself and his cousin, Mme. Marie Pasquier de la Mariere. Do you remember the evening, two years ago, when you and he quarreled over a song, and the next day you brought my daughter a letter from the colonel? Here is that letter. Read it. You owe it to your mother's memory." Peter is horrified. He says, "What shall I do? Oh, God, what shall I do?"

Colonel Ibbetson's voice is heard singing outside, and he then enters. He denies that he has ever told Mrs. Deane that Peter was his son. He says, "It is a lie, a spiteful invention of a cast-off mistress."

Peter attacks him. The colonel throws him off, runs over to the fireplace and snatches down a Malay creese, with which he smashes a window and screams through it for help. Peter grasps the colonel's stick, which is on the divan, and brings it down on the colonel's head. The colonel falls lifeless.

The scene changes to the Chaplain's Room in Newgate Prison, 1857. Peter, who persistently has refused to explain why he killed his uncle, is awaiting execution. The chaplain is with him, and later Mrs. Deane and the prison governor. The latter announces that the death sentence has been commuted; that the sentence is imprisonment for life.

This imprisonment lasts for thirty years, during all of which time Mary and Peter continue their dreams of youth. In the end they are united in death.

THE MUSIC

It is not necessary at this late date to point out the excellence of all this as "theater." Du Maurier's book was instantly successful when it was first published, and

the play which was made of it was equally so. In turning the play into an opera, Taylor has apparently had in mind the importance of so constructing his score and the voice parts that every word of the prose libretto shall be fully understood. This he has fully accomplished, and the result has been his salvation or his undoing, however you may look upon it. Those who want drama in opera get it; those who want music are less fortunate.

Not that the music is lacking. On the contrary, Taylor has written a score of great beauty—and has then robbed it of its deserved success by inept structure. He has scored his music for the orchestra, and for the chorus behind the scenes (except in the first act). To his artists he has given the task of making the words understandable. This they accomplished admirably, but the result was, simply, that one could hear neither the orchestra nor the chorus sufficiently well to enjoy the music—except when the voices of the solo artists were silent. Then, indeed, the glorious music burst forth in all its beauty, causing only regret that one should be deprived by Taylor's imperfect stage technic, of the pleasure of hearing more of it.

THE CAST

If the opera succeeds it will owe its success to the play, to the orchestral preludes and interludes, and to the excellent acting of the artists cast not only in the leading roles but in some of the smaller roles as well: Edward Johnson, as Peter, Lawrence Tibbett as the Colonel, Lucrezia Bori as Mary, Marion Telva as Mrs. Deane, and Leon Rothier as Major Duquesnois. The three who carried the burden of the play—Bori, Johnson and Tibbett—could not have been better cast. Bori was the true aristocrat, the true woman of passion restrained. She was beautiful, charming, without loss of dignity, and her English was easily understood. Johnson was just what one would suppose Peter to be. He appeared as a handsome youth, very graceful; and he, of course, enunciated his words to perfection whether in French or in English. Tibbett strutted about as a conceited fop, spoke his words naturally, and sang the song in the first

(Continued on page 48)

"Make Singing a Fine Art," Says Adelaide Gescheidt

For the past twenty years the far-sighted vision and sincerity of purpose has been recognized in Adelaide Gescheidt, one of the most important vocal pedagogues known to the musical world. Miss Gescheidt is also the author of "Make Singing a Joy."

The system of Normal Natural Voice Development, evolved by her, is featured in



ADELAIDE GESCHEIDT

the success of all her pupils, many of whom are among the leading oratorio, opera, recital, concert and church singers.

She believes that singing is a spontaneous expression of words and feeling, and when developed scientifically all vagueness about voice in its production is removed and singing becomes a joy.

In singing, as in the other arts, a perfect technic results when sincerity is applied to the scientific principles that underlie this art, and perfect vocal technic in turn gives the singer the necessary freedom to express the full meaning of words and musical nuance, without which one cannot possess the true artistry of singing.

The voice teacher has a very great responsibility on his or her shoulders to develop the talent of an individual to its full capacity in its preparedness for public appearance. To be fair to the artist in the first place should be the first thought of any conscientious teacher, and the pupil should expect such care as well as the requirements for his or her fundamental and artistic development he or she has given over to the teacher for this purpose. Would one go to a china shop to buy a gown or a jewelry shop to buy medicine? Why learn English from an Italian who cannot speak a word of English?

The educators, particularly of public schools, have known for a long time the power of the voice. They have known that a teacher with a well modulated free voice is able to discipline her student so much more easily than a teacher with a hoarse and constrained tone which immediately sets up a rebellion and aggression in the students.

Not only scientists and artists are interested in the voice, but also the neurologists and medical men realize that the ear is just as sensitive as the eye and there is just as strong a reaction on the whole nervous system from an unpleasant sound, as an unpleasant sight. Those of us who have been actively interested in the voice either as a science or an art have known this; but to-day everyone knows that the personality, the real you, is disclosed by the voice and we get this personality through the ear just as clearly as through the eye.

In the home, school room, church, concert hall, opera or radio, voice is constantly in demand. In the rapid tempo of the times, there are some great things emerging. One of these is the American type of architecture—our first real great art expression. It is great because it is beautiful and because it meets our needs. Many outworn theories are being cast aside and there is a gradual emergence of natural processes with its attendant result of high standards.

We are learning also in the tempo of the times that teaching is pointing the way. "Teaching is the whither and how to go;

the vision remains for him who wills to see," and we who are teaching to-day realize that the student is possessed of a high degree of intelligent curiosity and the teacher must meet this questioning mood, not with vague and empirical thoughts, but with scientific facts, the basic principles underlying each study, whatever the subject may be.

This "wanting to know" is raising the standard of all teaching, and particularly the teaching of music and especially the teaching of singing. A teacher of singing now must know the science of voice production, which means just knowing nature's way, the simple way, the natural way. Knowing how the laws of nature act in the free, dependable and automatic manner.

There are only two ways of performing any act, the right way and the wrong way. The right way is the easy way, the way nature intended these processes to function and be performed. The wrong way is to interfere with the ease of this operation or distortion of what is normal and interference with what naturally functions, or is automatic.

When a problem voice, a strained voice, and similar abnormal vocal conditions come to the teacher who does not work scientifically, he is, therefore, not equipped to illumine the path to a free production to make the understandable steps, so there he stops, and cannot eradicate, restore and further evolve this normal natural quality and free expression of voice. It is here that scientific knowledge of "the knowing how" must take hold and re-coordinate the entire mechanism that physiologically may definitely be reorganized.

Voice is not a method of breathing, neither is it something that can be put or placed somewhere. It is a natural function. Voice emission, to be normal, should happen without willful physical assistance, so that singing can be spontaneous, a truth and a joy.

During Miss Gescheidt's career of teaching, she has had the privilege of developing hundreds of men's voices, which has helped her to prove it a fallacy that a woman cannot teach a man, and that a woman ought to study with a woman, and a man with a man. With a system that is scientific, and with laws of nature that govern voice being alike for all humanity, the teaching should naturally be the same for all, as she has proven. Nature makes no discriminations between the two sexes as regards the mechanism that produces voice.

Most recognized authorities believe that tone production is dependent on a method of breathing, or attack, or a fixed quality, or placement, or on scales, or musical exercises, and many other such false ideas. Miss Gescheidt emphasizes the fact that voice depends on none of these mechanical methods. When scientifically understood, and thus released, voice functions of itself, provided the tonal pathway is unobstructed. Nature's musical instrument is dependable at all times, if allowed to be automatic in the working of its mechanism. If this mechanism is faulty, it can be scientifically adjusted for normal, natural voice emission.

Our great American composer, Edward MacDowell, said: "We cannot give really great artists to the world until we have an army of competent performers." This thought to our minds establishes very clearly the necessity of a standard procedure of voice so that reliable progress may be developed and presented as such to the public.

It behooves us each and everyone who is vitally interested in promoting competent performers in the vocal art, whether for opera, stage, platform, concert, pulpit, for home life or for mere enjoyment, the correct culture of voice, the desire to know what is normal and natural in this, the human family's great expression—the Voice. It is free to all to understand, therefore why not be a little curious and understand how unfailing nature's laws are. They are just as practical to comprehend as to know that one puts shoes on his feet or gloves on his hands or a hat on his head. We are fearless and express authority in proportion as we grow independent enough to know for ourselves.

Do not be satisfied any longer to be an imitator and get nowhere, but rather be courageous enough to step out of the adamantine pathway of man's ideas in the rules laid out for a hundred years. More singers think that if they do not keep their chests up or their abdomens out or their shoulder blades tense or their thumbs crossed and hands placed before them when they sing, that they do not know the true art of singing. All this because the artist does not show to his audience some physical signs in his artistic performance.

Geraldine Farrar says that "there should be no critics, for they do not know music." Miss Gescheidt suggests that a new rule might be installed in place of critics whereby the audience through a certain form of approval or otherwise, might acclaim or defame an artist. At least the artist himself would get a consensus of opinion.

The lay mind and ear is often a better judge of a true natural tone because he is not inhibited or prejudiced by methods of preconceived ideas. He listens sympathetically and open-mindedly and usually receives the right impression. His mind is not filled with technical deductions and is not limited by any set measuring rod.

As to pure tonal quality, it must be balanced in its five elements to be truly beautiful, and to express voice in its fullest capacity, brilliant, round, full and free. Intelligence, strength and beauty must balance each other in the artist, if he is to express them in his art and impress these qualities on his audiences in his singing.

Knowledge is power—true, but true—and every thorough artist knows that his education is never complete, i.e., that he is never "finished" in the sense of needing nothing more. He is always adding to his equipment and always applying his new knowledge to his performance with a greater and greater degree of understanding.

Nothing worthwhile was ever won or held without labor and sacrifice. That which comes easily we place little value upon, but that which we earn "by the sweat of our brow" at the sacrifice of our pleasures and paying the price, perhaps of disappointment. This we prize and will not so carelessly slip from our grasp. Therefore "seek and ye shall find."

With vision, or the power to perceive an ideal, and with visualization, or the power to make the ideal a reality, with control, knowledge, balance and steadfast perseverance in spite of all obstacles, who can tell by how much the song road to a singer's success may be shortened?

With these working tools the singer continues to blaze the way to the goal of truth and artistic perfection, and to improve and increase the equipment necessary for his career as an artist.

Look for the truth and expect to get it and nothing short of it should satisfy. P.

Van Grove for Chicago Opera

The management of the Chicago Civic Opera Company announces the engagement of Isaac Van Grove as conductor and coach for the season 1931-32.

Mr. Van Grove is well known in Chicago, where he is one of the busiest teachers at the Chicago Musical College. He was assistant conductor of the Chicago Opera during the regime of Mary Garden and remained with the company for four years. In 1925, when he severed his connection with that company, he became a teacher at the Chicago Musical College, of which he



ISAAC VAN GROVE

is a graduate, and has remained there since that time, with several leaves of absence. Mr. Van Grove will continue his teaching at the Chicago Musical College, with which institution he has a long contract.

For four seasons, since 1927, Mr. Van Grove has been musical and artistic director of the summer season of opera at Cincinnati, and he also served as musical director for the American Opera Company in 1929-30.

While assistant conductor with the Chicago Opera, he appeared at the old Auditorium as conductor on several occasions, notably at the performances of Koenigskinder and John Alden Carpenter's ballet, *Birthday of the Infanta*.

Mr. Van Grove also ranks high as a composer, with many songs and one opera—*The Music Robber*—to his credit. This work was composed in 1925. The libretto was supplied by Richard Stokes, music critic of the New York World, and the work won for Mr. Van Grove the David Bispham medal when it was produced in Cincinnati during the season of 1926-27. Mr. Van Grove came to Chicago from Philadelphia, the city of his birth, at the early age of three. He is not only an American, but his entire training and experience have been obtained in this country.

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NEW YORK

FEBRUARY 14, 1931

No. 2653

Charity begins at home musicales.

Wagner is cycling successfully at the Metropolitan.

Genius does what it must and talent does what it
can.When glee clubs sing the glee is often all on the
stage.A conductor of an orchestra must first learn to
conduct himself.Many have fallen by the soldier's sword, and no
inconsiderable number by the critic's pen.Commencement at the conservatories usually marks
the end of musical study for most of the graduates.No opera singer ever is as perfect as his family
thinks him or as faulty as his rivals think him.A manager who "puts an artist on the map" often
wars with that artist later, and then the map is re-
made.All men are created free and equal except the pro-
fessional organist of a country church and the pri-
vate tutor in a wealthy family.

Dr. Straubemuller, retiring as associate superintendent of public schools of New York after fifty years of service, recommends that a school for geniuses be established here, instructing children who are talented in drawing, music, craftsmanship, poetry and the sciences. It will not be as difficult to find the pupils as to discover the suitable teachers for the proposed institution.

It is interesting and notable, and quite an honor, that among the great masters whose works are to be given at the second concert of the Graduate School String Orchestra of the Juilliard Musical Foundation under the direction of Albert Stoessel is included Goossens' Concertino. The other composers on the program are Bach, Haydn and Brahms. Goossens finds himself in good company, but no better than he deserves. The Concertino, of which a miniature score has just been issued, is for four violins, two violas and two cellos. It may be performed by an octet or by full string orchestra. In the foreword Mr. Goossens gives all of the details as to how the parts shall be divided for different sizes of orchestras.

tra and how the musicians should be placed on the platform.

The late Leo Feist, music publisher, left an estate of the net value of \$2,066,345, and he never published a work by Beethoven, Wagner, Schubert, Brahms, Tschaikowsky, Liszt or Saint-Saëns.

The English ballad of the nineteenth century seems to have gone to join the bustle, the horse-carriage, gaslight, three volume novels, and other once delectable institutions of that ancient period.

No one ever has given an answer to the question, "Why should the spirit of mortal be proud?" In music the great unanswered questions are, "Who is Sylvia?" "Warum?" "Why Dost Thou Weep?" "Know You the Land Where the Citron Blooms?"

Deems Taylor's Peter Ibbetson was liked by the public at the premiere of that work here last Saturday. Peter Ibbetson marks a far advance on Taylor's The King's Henchman, and it is an opus of which he and his musical compatriots can afford to feel warmly proud.

A musical philosopher asserts that the world will not be better until everyone understands Bach, Beethoven and Brahms. If some of those that now understand them are samples of what the rest of mankind are to be like, it would not be a bad plan to leave the world as it is.

Opening a week of performances in New York (Mecca Auditorium) on March 16, the German Grand Opera Company is to present Wagner's complete Ring, The Flying Dutchman, Tristan and Isolde, D'Albert's Tiefeland, and Mozart's Don Giovanni. The engagement is looked forward to with interest by those who have been reading of the success of the company on tour this winter, their travels extending as far West as the Pacific Coast. The singing, conducting, and scenic equipment met with critical praise wherever the organization appeared. The Wagnerian special course at the Metropolitan will be ending just about when the German Grand Opera Company begins its series in New York. That is good, for there cannot be too much Wagner in these days when most of the other opera composers seem to be fading into pitiable futility.

The recent performance of N. Lindsay Norden's Thanatopsis, by the Reading Choral Society, with the composer conducting, was acclaimed by a capacity audience which contained many out-of-town music lovers. Among those who are warm in their praise of Mr. Norden's work is Mrs. Gustav Oberlaender, of Go-Al-Do Manor, Wyomissing Park, Pa. Mrs. Oberlaender, who is a world traveler and an enthusiastic patron of music, expressed her opinion that this composition should be heard oftener. She said that in her travels she had frequently met with the statement that Americans are incapable not only of composing beautiful music but of appreciating it. "I challenge anyone to refute the beauty of the Thanatopsis by N. Lindsay Norden and its rendition by the Reading Choral Society under his direction," said Mrs. Oberlaender. She further declared her belief that if such works were better known, the world would learn more of the ability of American composers.

All of the donations that are being received so frequently from kindly music lovers for the purpose of furthering musical education are, of course, highly welcome, and no one will criticize either the good will of the givers or the value of the gift. At the same time it does seem as if more thought should be given to the educated. The question of what one is to do after the education is received is certainly an important one. Young and struggling concert artists are being taken care of, and thought of them and attention to their needs is daily increasing. But composers, except for rare scholarships and occasional prizes, have little enough to be thankful for. American tradition stands in the way of aid of this sort. Indeed, to some extent, American tradition stands in the way of aid of any kind except in the direction of education. It has always been the tradition, and probably will always remain the tradition in America, that the young person, once prepared for life through education, shall be self-sustaining. This basis of life as a general principle is obviously quite correct. Along ordinary lines any other attitude must inevitably lead to pauperism, but in musical composition and musical scientific investigation it has been the experience of Europe, through several centuries, that aid is needed almost throughout life.

Harp Instruction in High Schools

The January issue of Eolus, the official organ of the National Association of Harpists, contains an article by Marietta Bitter, entitled Good News! This good news is the fact that Carlos Salzedo, noted for his insatiable ambition to increase the use of the harp, has succeeded in interesting high schools in the instrument and is proposing to introduce harp instruction in the schools throughout the country.

Mr. Salzedo and his associates worked out a four year course in harp playing to be used for credit in high schools, and sent this outline to a number of very noted musicians. He received congratulatory replies and commendations from Arbos (conductor of the St. Louis Symphony Orchestra), Georges Barrere, Harold Bauer, Bodanzky, Harold L. Butler (dean of the College of Fine Arts, Syracuse University), Walter Damrosch, John Erskine, Gabrilowitsch, Rudolph Ganz, Eugene Goossens, Josef Hofmann, Ernest Hutcheson, Koussevitzky, Fritz Reiner, Artur Rodzinsky (conductor of the Philharmonic Orchestra of Los Angeles), Ernest Schelling, Vladimir Shavitch (conductor of the Syracuse Symphony Orchestra), Nikolai Sokoloff, Frederick Stock, Stokowski, Toscanini and Edgar Varese. Some of the letters from these noted musicians are of some length, others are extremely brief. Bauer writes, "Read and approved"; Gabrilowitsch, "Approved"; Josef Hofmann, "Endorsed"; Koussevitzky, Rodzinski, Stock and Toscanini write merely, "O. K."

This is neither the time nor the place to publish the outline of this four year course. The fact that it comes from Salzedo and from the National Association of Harpists is sufficient guarantee of its utility. The important thing is that these associated harpists have now determined that the harp shall be introduced to the public at large through the schools of America. This, after all, is the only means by which the thing is to be accomplished. Mere concert giving, the process of individual education, would surely prove too slow to be entirely satisfying in the introduction of this comparatively new instrument to the public as a whole.

Of course, the harp is, as a matter of fact, one of the world's oldest instruments, dating as it does from the beginning of historical time, so far as we know anything about it. The instrument, however, has been enormously improved in recent years, and the music that is now written and arranged for it and the effects that have been invented for it and demonstrated as of practical and artistic value, greatly increased. The harp has been proved qualified to take its place among the great solo instruments, and especially has it been proved to be an instrument particularly well adapted to amateur playing for personal pleasure.

The music that was used for the harp in the past seems to have been for the most part of so little actual musical value that it could scarcely be expected to interest the musically endowed amateur for long. One of the reasons why the piano advanced more rapidly in popularity was the fact of the poor mechanical structure and weak tone of old harps and the music published for them. This has now all been rectified. Not only is the harp of today a mechanically perfect instrument, but it has a powerful, penetrating tone of great beauty and a constantly increasing literature of music of genuine emotional depth, a literature made partly by new composition and partly through arrangements.

This new idea of placing the harp in the public schools is an important one. It will result in an enlarged scope of musical activity in America and new artistic ideals.

Bravo, Cleveland!

Cleveland is now the proud possessor of a beautiful new hall for its symphony orchestra. The first concert given in the building was the one on February 5, when the hall was formally dedicated and when John Long Severance, donor of the million dollars which made the project possible presented the building to the Musical Arts Association. To him, to Western Reserve University, which donated the plot of ground for the building, and to Adella Prentiss Hughes, manager of the orchestra who for many years had the dream that Cleveland should have an orchestra that would rank with the great symphonic institutions of the country, and more, a building worthy to house it, goes the nationwide appreciation and thanks. Certain it is that this event is a landmark in American musical history, and with its accomplishment comes to every true music lover the hope that every city large enough to foster a symphony will realize that what Cleveland has done can be done by others.

VARIATIONS

By the Editor-in-Chief

The recent Leschetizky centenary brought forth much writing about that celebrated pedagogue, but nothing more interesting or authoritative than the article by Ossip Gabrilowitsch, published in the MUSICAL COURIER. It gave me both pleasure and instruction.

Leschetizky was a great man in his metier, but never did a musical name afford more excuse for the practise of humbuggery, than that of the Grand Old Man of the piano.

I met him many times. He was a jolly old soul—all reports to the contrary notwithstanding. He spoke freely of himself and of his pupils. He played for me. "Just to show you," as he put it, "that I can do the things I tell others to do."

After many intimate musical talks with the maestro I decided that he was not a mysterious wizard, but an extremely gifted and valuable guide for pianists with real talent.

It is doubtful whether persons of mediocre gifts ever had from Leschetizky anything more than sarcasm and a few platitudes. Whereupon promptly those misguided wretches went forth into their several parts of the world, and with more or less faithful memories, taught the platitudes and forgot the sarcasms. That was an error of judgment, for the real lessons lay in the sarcasms.

If Leschetizky really had any semblance of a Method, it began where his disciples left off. His system of developing, strengthening, and speeding the fingers was with unimportant variations the same system employed also by other teachers able to read in Clementi and Czerny more than merely the notes. Leschetizky was a pupil of Czerny, so was the elder Kullak and so was Liszt. Leschetizky admits that Czerny was the greatest piano pedagogue of all times.

The value of Leschetizky's teaching lay in fields where only the elect could follow. He was a marvelous musical aesthetician, and the greatest critic of piano playing the world ever has known. A pianist had to be such by the "grace of God," as the Germans put it, before he could hope to profit from Leschetizky. Bunglers never had a chance in that Vienna studio. A purse might some day be made from the familiar sow's ear, but Leschetizky never could, would, or did make a pianist out of a mere manipulator of keys.

It is unconvincing to point to certain well known pianists as the living proofs of Leschetizky's Method. Rather they are strong evidence to the contrary. Paderewski, Ignaz Friedmann, Gabrilowitsch, Hambourg, Dohnanyi, Schnabel. What a variety of styles, schools, tastes, methods, and effects.

No two of those players alike. Each one his own system of attack, of touch, of dynamics, of tone color, of fingering, of pedaling, of scales, of octaves, and of chords! What greater contrasts imaginable in every way than Gabrilowitsch and Hambourg, Paderewski and Schnabel, Ignaz Friedmann and Dohnanyi.

The purveyors of the Method held that the very contrasts proved its greatness; but they do nothing of the kind. They proved merely that Leschetizky understood thoroughly the science as well as the art of piano playing, and where he found the elements of both, he was able to weld them into something worth while by means which were as various as they were vague, as prepotent as they were personal. The "ability to adapt himself to the individual need of the player"—an ability that rightly was claimed for Leschetizky—represented the strongest argument against the existence of any cut and dried Method invented and religiously adhered to by him.

That ability made Leschetizky the wonder-working pedagogue, and if he transmitted his genius to his disciples, the world has yet to make that discovery. At this moment the only great pupil of a great Leschetizky pupil is Schelling, who studied with Paderewski.

William Chase quotes Pablo Casals, the cellist, as saying recently: "I have been impressed with the fact that the public does not admit that the same person can be an interpreter and a composer. I will therefore wait for the time when I no longer play, to make my compositions known."

It is more than likely that the world will be able to wait patiently for Cassals' emergence as a musical creator, even though history tells that no such cautious

consideration was exercised by those other interpreter-composers, Bach, Mozart, Beethoven, Weber, Paganini, Liszt, Chopin, Wagner, Hummel, Field, Henselt, Richard Strauss, Weingartner, Brahms, Berlioz, Mahler, Joachim, Mascagni, Spohr, Mendelssohn, Viotti, Sarasate, Ernest, Wieniawski, Saint-Saëns, Vieuxtemps, Johann Strauss, MacDowell, Schillings, Godowsky, Rachmaninoff, Debussy, Tschaikowsky, Bartok, Stravinsky, Goossens, Prokofieff, Casella, Pfitzner, Albeniz, Ravel, Respighi, Schelling, Spalding, Busoni, Paderewski, Scharwenka, d'Albert, Scriabine, and a few others who were equally unsuccessful at interpreting their own works, either as soloists or conductors.

Enrico Caruso, Jr., the son of the late tenor, the echoes of whose magnificent voice are still ringing, is now out to succeed in his father's place in the operatic world.

"He has a large chest and an artistic temperament," says his teacher in Los Angeles.

We don't want to ask too much, but it might help if he could sing, too.—New York Evening Post.

Some persons become more exercised over an adverse criticism of a popular musical performer, than about the economic distress in Austria or the reported cruelties in the prison camps of Soviet Russia.

Gandhi sets a good example. Why don't we music lovers practise civil disobedience and refuse to be exiled in the lobby because we arrive at the concert a few moments after it has begun?

In General Pershing's memoirs:

Colonel Boyd stuck his head in at the door of my compartment and said breathlessly: "General, we have arrived." I knew it only too well, as the train had stopped and the royal band outside was playing "The Star-Spangled Banner" in the mournful cadence common to foreign bands.

Common to foreign bands only, General?

When I read last week that an automobile had been driven at four miles a minute, I was reminded of certain keyboard speedsters. This winter brought the largest crop of quick pianists I have heard for many a year.

From the Chicago Tribune of February 1:

It was at a dinner of farewell at the Arthur Meekers before they were off for Santa Barbara last week. A feature of the party was the impersonations, at the piano after dinner, given by William Tyrolier, a versatile accompanist of the Civic Opera. In this, with all the drollery in the world, he takes off a tenor at his morning practice, until his audience is in shrieks.

His final number was the reading of *The Tribune* by a Chicago business man, to fast and slow music. When, finally, he turned to the stock market report, his hands strayed down to the bass notes in a sort of funeral dirge. "Am. Tel. & Tel." he sang, soulfully; "Anaconda," "American Radiator"; lower and lower went the dirge, and finally his hands stopped. "Mr. Meeker," he said, "I cannot continue. Your piano has not enough low notes for the market."

On one occasion Henry Hadley was accused of writing "too fast and too much." A friend who overheard the remark said to the composer: "Never mind, Henry, the same reproach was hurled against those other prolific speedsters, Mozart, Haydn, Schubert, Mendelssohn, Liszt, Rubinstein, Moszkowski, Saint-Saëns, and Tschaikowsky."

Name twelve months of the year in which the public regards singers as more important than the operas in which they appear.

A hint to unemployed music critics: Paris has forty-two daily papers.

George Bernard Shaw says of Edward Elgar that he is "the only Great British composer who is not dwarfed by German giants." On the other hand, Prof. E. J. Dent, of Cambridge University regards Elgar's music as "pompous in style . . . of too deliberate nobility of expression . . . academic . . . much too emotional . . . not free from vulgarity."

Shaw, who used to be a music critic, is out of practise. There are no German giants living today (Strauss excepted) and if Shaw means the dead German giants, like Bach, Mozart, Haydn, Gluck, Handel, Beethoven, Wagner, Schubert, Schumann, and Brahms, it takes a large stretch of the imagination to believe that they do not dwarf Elgar. He is also

no imposing figure when placed beside Richard Strauss.

In America, Elgar's music has practically disappeared from the repertoire, with the exception of his *Salut d'Amour* and *Pomp and Circumstance*, two enduring favorites of the Cafe Orchestras.

Once in a while the Enigma Variations are performed, and they certainly sound like German music of the later romantic period. The Dream of Gerontius is a fine choral work and deserves frequent hearing—even if it is cleverly and astonishingly Wagnerian.

Philadelphia, February 3, 1931.

Dear Variations:

Permit me, Highness, to claim the merit of the most important historical discovery of the next century: Columbus was the inventor of jazz!

Recent disclosures of his life show that he came to America at the head of a group of pirates long before the dawn of 1492. It is indisputable therefore that he was the original American leader of a band of Coarse Airs.

Continued power to your pen that needs no vitriol to point its ink of human kindness and humor.

Yours truly,

REDNUTH.

Oh, Henry Gordon Thunder, how could you?

The Sackbut (London) asks: "What is to be the future of music in England? Facilities for its study increase, as the number of amateurs diminishes. Most of the pupils at our colleges seem to be studying with a view to earning their living by it, and I can only suppose that they will end by giving each other lessons." The screed ends with the conclusion that, "it is quite useless to force art on a people wholly obsessed by a passion for sport." Et tu, Albion?

Paderewski is "packing them in" everywhere on his present American tour. He is no longer merely a pianist to our public; he has developed into an institution.

A new angle on the piano business is reported by the West Side Home News, of Atlanta, Ga., under date of January 30:

A lineal descendant of the original man who carried the now famous coals to the equally famous Newcastle has been discovered in North Georgia.

Northsider Manley B. Robison, executive head of Phillips & Crew, one of the South's oldest music houses, reported the discovery to North Side Home News this week.

This discovery communicated with Mr. Robison over long distance telephone from a nearby town. He reported that he had found a piano which, he intimated, could be bought at a reasonable price.

"What commission will you pay me for buying it for you?" queried the world's champion optimist.

Mr. Robison did not report what he said to the man, but indicated that its general purport was that he had all the pianos he needed, and that he did not pay commissions for buying pianos, thank you.

A survey of 4,002 broadcast hours of seventy-five stations shows that 52.96 per cent of the time was devoted to music, of which 33.9 per cent represented jazz performances. In Europe, the same computation revealed that music occupied 58.51 per cent of the 4,002 hours, with 7 per cent given over to jazz. If that proves anything, make the most of it.

In the Boccaccio revival at the Metropolitan, Walter Kirchhoff planned to sing a verse in English, addressed to Maria Jeritza (dressed in tights) after he pantomimes his admiration of her shapeliness of limb. The lines ran:

Maria, my dear, your costume, I concede,
Is charming, but harmful, poor Kirchhoff must take
heed.

I'd care not if I lost pride
I'd joyfully get cross-eyed
Were you a centipede.

Mr. Kirchhoff reports that for some reason, the powers at the Metropolitan barred his deathless stanza.

For a good grand opera plot it would not be a bad idea to mix the Bible and the Decameron in equal parts.

Not long ago the O. K. Houck Piano Company, of Little Rock, Ark., gave a concert at which twelve pianos were played simultaneously by Twenty-four pianists. This may be a world's record.

Dissatisfied customers are able to have their money returned when they deal with a first class commercial establishment. Such is never the case at a concert, however bad it may be.

Now that the Democrats are beginning their ante-election campaign of disparagement against Hoover,

they could score heavily in the minds of the voters by publicly asking our President to name the key of Beethoven's second symphony, and to relate the plot of *Die Götterdämmerung*.

Katharine Spaeth sends one of her rare and valued contributions to Variations, to wit:

The Radio Listeners.

"Oh, Ruby, don't you just love the Sunday concerts?"
"Do I? Mamma kept saying I should take a walk, but you couldn't drag me away from the radio."

"I simply adore Toscanini; he's gone some where."
"Home, he went. I heard him when we went."

"Well, they're all good. I can almost sing Bolero now."
"I bet I could sing *At Dawning* as well as some of those that do."

"Oh, but it's a lovely number. And *Blue Again*. Don't you love that?"

"Say, you ought to hear Guy Lombardo do it. Ever hear him sing?"
"Sure. But Will Osborne! Baby! The way he croons You're the One I Care For!"

"Yes, still and all, I like the Sunday concerts best."
"Oh, me too. They have something, you know—sort of refined about them."

Sadko, to be revived at the Metropolitan this afternoon, takes place mostly at the bottom of the sea, and that is where Giulio Gatti-Casazza should have left it. The opus is helplessly antiquated and dull as to music, and staggers under the burden of a libretto as stupid as any in the entire repertoire of lyric drama. If a revival of Rimsky-Korsakoff opera, why not *Coq d'Or*, with its inspired score, pictorial attractiveness, and humorous satirization?

In a recent London interview, Arnold Schönberg said that jazz has not influenced his music, except to a minor degree. Maybe that is what is the matter with it.

From Sir Hugh Allen's speech at the recent annual dinner of the Society of Authors, in London:

"... It is very interesting to see the interplay between literature and plays and music, between the playwright, the author and the composer, and I think I cannot better exemplify it than by telling you that a few months ago at Oxford, the organist at Christ Church overheard two of his choirboys discussing something, and he listened, and he heard one say to another, 'What a lot of music these composers do write! Think of all that Handel wrote'; and the other boy said, 'What about Bach? He is a regular Edgar Wallace!'"

It is an unjust world. Einstein is being feted without stint, but no public dinners or official receptions are being given for that other no less original mind, Josef Hofmann, who still dares to put on his piano recital programs the compositions of Rubinstein and Moszkowski.

T. O. inquires: "I must know one thing immediately. Do only upright persons play on upright pianos, square persons on square pianos, and grand persons on grand pianos? And by the way, didn't Queen Elizabeth play on a virginal? What is the answer?"

The finest English enunciation ever heard in grand opera in this country, may be enjoyed at the Metropolitan, from Edward Johnson and Lawrence Tibbett, in Deems Taylor's Peter Ibbetson. And if there is any better operatic acting than that pair presents in the same work, it has not been seen hereabouts since the days of Alvaro, Maurel, and Renaud.

The favorite operatic arias in Baden Baden are Batti, Batti, Zitti, Zitti, and Piano, Piano.

LEONARD LIEBLING

Again S.R.O. for McCormack

The old adage that the jug goes to the well until it is broken seems to have no application in the case of John McCormack. The longer he sings the more he draws, and his houses this season, notably of late in New York, in Brooklyn, in Boston, in Chicago and St. Louis, have been of record proportions. His recent feat of filling Symphony Hall, Boston, to plus-capacity twice within two weeks is probably without a parallel. In St. Louis a few weeks ago he drew \$12,000. The McCormack jug seems to grow more substantial as it goes to the well season after season, and it looks as if it will be many a year before it shows the slightest crack.

The Eastern Music Camp

It is good news to learn that the eastern states are now following the example of the Middle West in arranging to have a summer music camp. This is to be known as the Eastern Music Camp Association for High School Students. The officers are as follows: Walter Damrosch, honorary president;

Fifty Thousand Hearings of American Compositions

The National Federation of Music Clubs has announced that it has a plan which means at least 50,000 hearings of works of American composers in the club programs in a year.

It is sincerely to be hoped that this plan may prove successful. If the good will and energy of the national officers of the Federation can make it so, it will be undoubtedly just the success that they plan for it, and will attain the results as announced.

However, it has been a fact in the past that these variant officers who have given and are giving an immense amount of time and effort to the development of American music through the Federation, have not invariably been seconded by the clubs belonging to the Federation. If the individual clubs of the Federation had been willing to cooperate fully with the national officers, American music and music in America would be much further ahead than it actually is.

Whether or not there is any means by which the individual clubs can be persuaded to take definite

action in these matters is more than we can say. We are informed that there has been a gradual improvement in this matter, but it is our impression that there is still much to be desired. The National Federation of Music Clubs is endeavoring to associate itself with the outstanding professional musicians in every community, as well as with the leading American musicians wherever they may be. It has formed a composers' committee in connection with this new endeavor, and there are other committees on which American musicians have been asked to serve.

If the professional musicians throughout America would only give themselves the slight trouble of taking an active part in the efforts of the National Federation of Music Clubs on behalf of American music, progress would be greatly accelerated. If American musicians take the attitude they have too often taken in the past, of doing nothing except what directly furthers their own ambitions, the progress of this movement is sure to be materially retarded.

Victor Rebmann, president; Will Earhart, first vice-president; Peter Dykema, second vice-president; M. Claude Rosenberry, director; Francis Findlay, vice-president and director; Walter Butterfield, chorus director; Lee M. Lockhart, band director; David C. King, business manager. The association has control of a large tract of land on the Belgrade Lakes in Maine, where an eight week educational program will be held during the coming summer from July 1 to August 26.

Gridley's Rapid Progress

It is always a pleasure to be able to record a success made by an American artist without the aid of any European reputation or of some bit of sensational good fortune that has thrust him suddenly into the public eye. Such success has been exemplified by the rapid progress of Dan Gridley since he came to New York from California three years ago. He had been successful in California, and had proved to himself as well as to others his ability; in other words, he had tried himself out to his own satisfaction, and had sufficient self-confidence to believe that he might hope for success in a larger field than the Pacific Coast could offer him.

That he was not deceived has been shown by his record. This is not the place to enter into details, all of which have been printed from time to time in our news pages. It is sufficient to say that Mr. Gridley has sung at orchestra and oratorio concerts, and occasionally also at opera performances, under some of the world's leading conductors, and has invariably won not only a definite and outstanding public success, but also the sincerest commendation from the conductors.

His appearances have gradually increased each year until at the present time he is in constant demand. These appearances are not only in New York, but elsewhere as well: Cincinnati, Pittsburgh, Boston, Toronto, Cleveland, Halifax, Ann Arbor, and so on and so forth.

The explanation of this success is simply that Mr. Gridley has the goods and delivers it. He realizes the importance of being dependable and has made himself so. Whether he sings under the direction of Bodanzky, or Toscanini, or Goossens, or Rodzinski, or some other conductor, he prepares himself thoroughly for his task and gives entire satisfaction. He also has an exceedingly fine tenor, without which, of course, he could not give satisfaction, and he has dignity and good taste, as well as innate musicianship.

It is a pleasure to record a success built up by an artist's own efforts.

A Worthy Example

It is pleasant to learn that a program of compositions by Carl Busch has recently been given at the Kansas City-Horner Conservatory of Music. The program is significant. There is a duet for two violins, an aubade for flute, an Indian Legend for the violin, two Indian songs for baritone, two violoncello solos, and a set of pieces for violin, viola and piano.

One thing which makes all of this possible is the fact that Carl Busch is, firstly, so excellent a composer, and secondly, so practical a composer. He writes not for some imaginary possible combination of instruments or of impressive virtuosity which may be discovered some time, somewhere to perform his works, but for instrumental combinations and other conditions as they are today in America.

Many a young composer might well profit by the

example of this noted American. Scarcely a week passes without some young composer bringing to our attention a new work, and most of these new works, however excellent they may be musically speaking and however great their artistic achievement, are utterly and entirely impractical. Most of them are exceedingly difficult, many of them are devastatingly modernistic, and very often they call for instrumental combinations that it would take a wealthy patron to gather together.

A Practical Idealist

Olin Downes in the Times calls Percy Grainger's chorus, Father and Daughter, which was sung by the Schola Cantorum, "magnificent fooling." "The poem is tragic," says Mr. Downes, "but not so the music." Further on Mr. Downes says, "Mr. Grainger was to be observed strumming for dear life with boor companions, aiders and abettors in his inspired tomfoolery about him. Nothing in the sacrosanct recesses of Carnegie Hall could have been more refreshing than this sound and sight. The whole rakish business conveyed fresh air and wanton mockery of all that hard work, tradition and eminent respectability have achieved in the musical art."

All of which causes one to wonder if Mr. Grainger had any idea of tomfoolery in the writing of this music, or of mocking tradition, or of, indeed, anything of the sort? So far as one knows, Grainger is neither a mocker nor a scoffer. What he apparently intends is to make music for the people which may be played by the people.

There is a great deal of talk going about among musicians just now about the necessity of encouraging the amateur. "Personal participation" is in the air. Grainger is one of the few great musicians living today who really has a genuine affection for this ideal. He constructs his scores in such a manner that they may be played by anything from a very small to a very large combination of instruments. In his home in White Plains and in other places in America and abroad, he has encouraged performance of his works by amateurs, or at least participation in these performances by amateurs. With the huge apparatus that he sometimes employs, he depends upon amateurs and volunteers to play instruments that are not ordinarily played by members of symphony orchestras.

There is a great deal of arranging going on in publishing houses in order to make music available to amateur orchestras and bands, or school children, even little ones. But who else is there who composes music with these ideas in view beside Grainger?

Coney Island

Commenting upon the performance by the Philadelphia Orchestra of a piece called Hempstead Heath, Chotzinoff in the World remarks that no American composer has tackled Coney Island. It seems also that no English composer has tackled Hempstead Heath, since this piece was written by Paul von Klenau, who was born in Copenhagen.

Chotzinoff here makes a first rate suggestion. What indeed is the matter with Coney Island? American composers have tried their hands at so many things, both native and foreign, that it would certainly not be amiss for them to investigate the cosmopolitan possibilities of our most popular picnic ground, or pleasure resort, or whatever the place should be called. Perhaps the home of bunk and rowdyism would do most to the point. Who will give American music its Coney Island?

THIS, THAT, AND THE OTHER THING

WHAT DO YOU WISH TO KNOW?

(This department has been established because of the many requests for information received over the telephone. Readers therefore are requested not to phone but to send their inquiries by mail. Letters of general interest will be answered in this column; others will be answered by mail.)

The Violin the "King" of Instruments

For a number of years I have been under the impression that when the "King" of instruments was mentioned the organ was referred to. However, recently I have heard the violin called the "King" of instruments. Kindly tell me which is correct.—L. K., Kansas City, Mo.

It is impossible to say which is correct. You are right in believing that the organ has generally been termed the "King" of instruments, perhaps because of its size and the number of different effects of tone color that it is able to produce. If, however, you will take the trouble to think of what would have happened in the development of music had this development depended chiefly upon the organ, you will see that it is scarcely the "King." There are many who consider the piano the "King" of instruments because it is able to express rhythm so definitely and forcefully, and is at the same time able to play music of almost every character, and to play harmony, counterpoint and figuration, as well as melody. The real "King" of instruments, however, is the violin, this instrument being used to include the entire family of stringed instruments played with the bow. Without them there would be no orchestras, and without orchestras it is difficult to conceive of the development of the greatest of musical forms, the symphony, or of the other great forms, opera and oratorio.

A Good Musical Philanthropy

I have been considering giving financial aid to the construction of a concert hall. Can you tell me whether or not such a hall will be an asset or a liability?—B. D., Frankfort, Mich.

You are asking us a question that has been asked many, many times, not only in America but in all other civilized countries in the world, for generations. One of the complexities of concert giving is the fact that concert halls stand idle so much of the time. Naturally, an auditorium like a motion picture theatre, which is used every day in the year, provides better earning than is possible for any concert hall. The answer to your question must be that if there is sufficient need, you will do well to go into the construction of such a hall, especially if you are a music lover philanthropically inclined. It is difficult to think of a better musical philanthropy.

It Was in 1918

Was it in 1919 or 1920 that Lisa Lehmann died?—M. D., Spokane, Wash.

It was neither, this famous musician having passed away in 1918.

It Depends Upon Talent

One hears nowadays that music is an ideal profession for a person to adopt. I am a young man anxious to make up my mind on this point, and would appreciate any information you can give me.—D. B., White Plains, N. Y.

The answer depends entirely upon your talent. Unless you have a very brilliant,

POET'S CORNER

Poem to Gertrude Wieder

The following poem was dedicated to Gertrude Wieder, after her Town Hall recital, by Nathan Meyerowitz, music editor of the Brooklyn Advertiser. It appeared in the January 9 edition:

TO GERTRUDE

O Thou sweet-voiced Lady Wieder,
Gertrude!
Thy singing creates sentiment and mood;
For Thine is the lay that heavenward floats,
And Thine are opulent, ringing golden notes,—
That fall as soft as snow on the waltzing sea—
And melt in the human heart as instantly.
At each Lied Thou singest, the enthused throng
Replies, and drinks the flavor of Thy song,
So marvelous, yet in so sweet a note,
It seems the canticles melt in Thy magic throat.

marked and unquestionable musical talent, you will do well to keep to music as an avocation and not as a vocation. It is well to remember the musician in America is faced with competition from all over the world. There is no patent on music artists that keeps them out of America—fortunately for music in America. The consequence of this is, however, that the American musician must have extraordinary talent to successfully meet this competition.

Music Clubs and Choir Agencies

I would like to join a musical club and would appreciate it if you would let me have a list of such clubs in New York City. Could you also advise me where to apply for singing position in church or temple?—N. W., New York.

There are many organizations in New

I SEE

The American Conservatory of Chicago has announced the teachers engaged for the summer master school. Addye Yeargain Hall has issued a new prospectus for the Hall Institute of Piano Class Instruction. Nanette Guilford is now under the management of Haensel & Jones. Martinelli is of the opinion that opera is in no danger of disappearing. The German Grand Opera will begin its New York engagement at the Mecca Temple, March 16. Leonora Cortez played in ten different countries within a period of six weeks. Franz Proschowski will conduct vocal master classes in Nebraska, Missouri, Colorado, and Kansas from March 16 to April 17. Dr. Clarence Dickinson has resumed his Historical lecture recitals at Union Theological Seminary. Margaret McClure Stitt has returned to Cincinnati, following a pleasant and musically profitable stay in New York. Vladimir Golschmann has been enthusiastically received as guest conductor of the St. Louis Symphony. Barre Hill was guest of honor at a luncheon tendered by the Boston Music Guild on February 5.

York such as you are inquiring about. Following is a list of but a few of them and their presidents: Madrigal Club, Marguerite Potter, Steinway Hall, 113 West 57th Street; Matinee Musicals of New York, Mrs. Rosalie Heller Klein, 596 Riverside Drive; Mozart Club, Mrs. Noble McConnell, Hotel Astor; Rubinsteins Club, Mrs. William Rogers Chapman, Plaza Hotel; Verdi Club, Mrs. Florence Foster Jenkins, P. O. Box 94, Times Square Post Office. For a choir position in church or temple, you might apply to any of the following agencies, all of them in New York: International Music and Teachers Agency, Carnegie Hall, 151 West 57th Street; James Price, 251 West 42nd Street; Richard Tobin, 1425 Broadway.

Bach, Beethoven and Brahms

I have frequently heard of the three great "B's" in music, but do not know the names of the musicians in question. Can you supply me with this information?—L. M., Portland, Maine.

Bach, Beethoven and Brahms are considered the three great "B's" in music.

THAT

Münz will be soloist with the Philadelphia Orchestra February 20-21. Piatigorsky's New York recital has been cancelled owing to illness. Dai Buell has been playing at a series of diplomatic musicales in Washington, D. C. Raphael Bronstein will present his pupils in recital at Washington Irving High School on the evening of March 8. Deems Taylor's second opera, Peter Ibbetson, had its world premiere on February 7 at the Metropolitan Opera House, with Bori, Johnson, and Tibbett in the leading roles. Frederick Schlieder has been engaged to teach at the Chicago Musical College this coming summer. Victor Prahl is now conducting a ten week term at the Bush Conservatory, following which he plans to sail for Europe. Werrenrath will give his only New York recital of the season on February 16. S. R. O. signs continue to be the rule during McCormack's triumphal tour through this country. Eugene Goossens, and the Rochester Philharmonic Orchestra recently presented the world premiere of Samuel L. Barlow's piano concerto, with the composer at the piano.

Accord and Discord

Among
MUSICAL COURIER Readers

There Is No "Greatest"

New York, February 6, 1931.

Editor, Musical Courier:

In a piece of "writing" in the Evening Post of February 5 a paragrapher gives a jazzy description of a tea that Bernardino Molinari, who is just at present conducting the Philharmonic Orchestra, gave in honor of Carlo Zecchi, a young Italian pianist who has just impressed New York with his exceptional talent. Without any extensive comment on the awkward, tactless and vulgar attempts of the said paragrapher to be facetious in his description of the occasion—a description in which he handles Molinari and Zecchi as though they were a couple of trained monkeys instead of eminent musicians—I'll get right to the gist of what I am writing you about. It is this. In one of the several lurid headings to the article the writer says: "Literature Missed Rising Young Man in Virtuoso, Hailed by Conductor—Host as the Greatest." The only sense I can make of this conglomeration of words is that Mr. Molinari considers twenty-six year old Mr. Zecchi the greatest pianist in the world—greater than Paderewski, Josef Hofmann, Harold Bauer, Lhevinne, Rachmaninoff, Iturbi and other famous masters of the keyboard.

I feel pretty sure that Mr. Molinari never made such a radical and ill-judged statement, as a musician of his caliber knows that in art there is no absolute "greatest." It's all a question of individual taste—some people prefer Heifetz to all other violinists, some prefer Kreisler, some Elman, and the same applies to pianists, cellists, singers, actors, composers, painters, authors. Art is no horse race, and there does not have to be a first, second and third. It is, to say the least, very improbable that a conductor of Mr. Molinari's experience would make such an unguarded statement, which other prominent artists, with whom he constantly comes in contact in the course of his activities would undoubtedly not relish at all.

Shoemakers should stick to their lasts and not be allowed to write about music or the other fine arts. Such sacred things should not be written about in a style that befits prize-fights, football games, "shows," etc. And to think that these such shoemakers get money for such stuff when millions of people who are skilled in their various vocations are out of jobs!

Please pardon me for taking up your time and (I hope) space, but I really and sincerely felt impelled to write this letter.

Sincerely yours,
JOSEPHINE HILMAN.

More Compositions by Women

New York, February 1, 1931.

Editor, Musical Courier:

In answer to a published letter from Mrs. T. H. J., Valley City, N. D., in the issue of January 31, may I say that the General Federation of Women's Clubs has compiled, from the works of American Women Composers, a series of seven fine and representative programs.

These lists are available to club women if they will write: Mrs. H. S. Godfrey, 1766 Girard Avenue S., Minneapolis, Minn., chairman of Music in the General Federation.

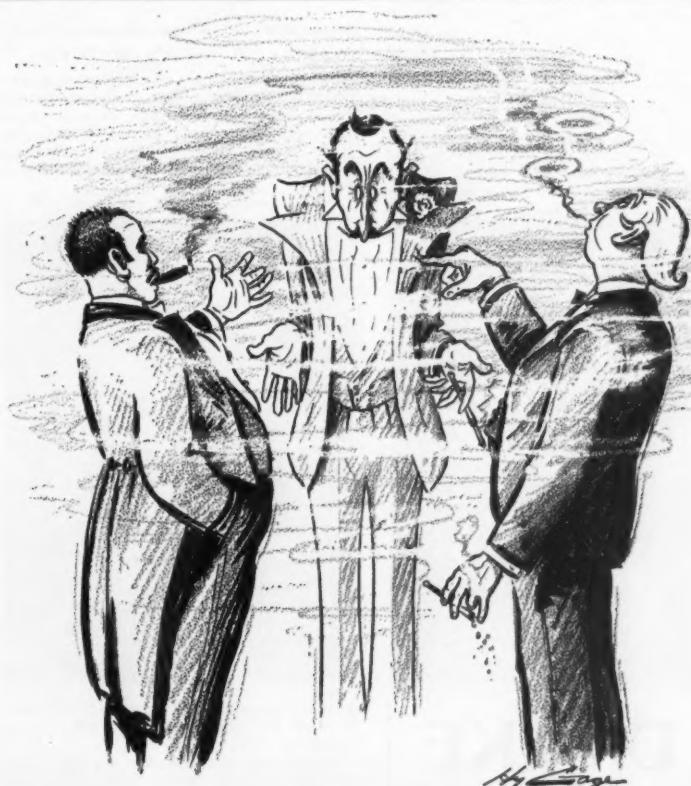
GENE BRANSOME,
Chairman of American Music,
General Federation of Women's Clubs.

I WONDER:

How many of the world's Stradivarius fiddles were made by Stradivarius. If Johann Strauss was a good waltzer. When the music that modernistic composers are writing will become classical. If Chopin played his B flat minor scherzo as well as Paderewski. If Liszt played as well as Josef Hofmann. When everybody in the world will understand and appreciate Beethoven's Fifth Symphony. If Wagner would enjoy his *Rienzi* if he could come back to earth. How many "Caruso successors" there have been since the great tenor's death. If Sousa is going to write any more marches. Whether Bodanzky will ever leave the Metropolitan again. When the unemployed musicians will again be able to eat squabs, mushrooms, roast beef and many of the other amenities of existence. Why the "simple" Mendelssohn concerto is so difficult for violinists.

IS MUSIC THE UNIVERSAL LANGUAGE?

Here are a Polish tenor, a French baritone and a Bronx critic in the lobby discussing the recent Russian opera sung by German stars in Italian before an American audience.



Samaroff, Onegin and Bauer Soloists With the Philadelphia Orchestra

New York Philharmonic Gives Fourth Subscription Concert
—Salmond in Curtis Faculty Program—Original Compositions by Art Alliance Members

PHILADELPHIA.—Mme. Sigrid Onegin, contralto, was the feature of the Philadelphia Orchestra concerts, of January 30 and 31, appearing as soloist in four numbers. The first was the dramatic Aria from the Oratorio, "Achilles," by Bruch, in which the Lament is sung by Andromache over the body of Hector. The singer's interpretation of this powerfully dramatic music won her many recalls from a deeply impressed audience. This was also the case after the other three numbers which came after the intermission. Der Schildwache Nachtfied by Mahler was also admirably done. Rhein-Legendchen, also by Mahler, a happy, spirited folk-song, drew great applause. Mme. Onegin has long been a favorite in Philadelphia and her popularity was certainly strengthened by her performance at these concerts. She brings to her hearers a voice of great depth and beauty, wide range, technical skill, a fine intellect backing her interpretations, and the ability to put herself wholly into whatever she may present. Added to this is a charmingly gracious manner, which endears her to any audience.

The purely orchestra numbers of the program were: Overture "Chanticleer" by Daniel Gregory Mason, Brahms' Symphony No. 3 in F major, and the rollicking Overture to Merry Wives of Windsor by Nikolai, very well performed and warmly received by the audience.

Olga Samaroff and Harold Bauer were the soloists at the Philadelphia Orchestra concerts of February 2, 6 and 7, playing the Mozart Concerto for Two Pianos in E flat major. These two eminent pianists were greeted with hearty applause, upon their appearance, after each movement of the concerto, and at the close, when they were recalled many times. What has so frequently been referred to as the "dangerous simplicity" of Mozart, was well exemplified in this beautiful concerto which demanded a performance of the highest artistic merit. This demand was easily met by Mme. Samaroff and Mr. Bauer, who held their audience almost breathless—not with any "fire-works," or great flights of technic, but by the exquisiteness of their interpretation of this delicate and finely modeled work. The tone of each pianist was beautiful, often reaching that velvety quality so rarely heard in pianists of the present strenuous era. Mr. Gabrilowitsch led the accompaniment to the concerto in a most sensitive manner.

The opening number of the concert was the powerful Rachmaninoff Symphony in E minor. It is a magnificent work, of great length (Mr. Gabrilowitsch made numerous judicious cuts) and great beauty. The opening Largo formed an impressive entrance to the work. The fugue-like second movement was beautifully done, with especially fine work from the strings. The lovely Adagio was another glorious bit of inter-

pretation and performance, while the final Allegro vivace was superbly read and played. Mr. Gabrilowitsch conducted the score entirely from memory, and it was one of the strongest performances he has given in this city.

As a closing number, following the concerto, was the light, lively, and short Overture to Donna Diana by Reznicek.

NEW YORK PHILHARMONIC IN
PHILADELPHIA

The New York Philharmonic Orchestra gave its fourth subscription concert of the season in Philadelphia on January 26, in the Academy of Music, this time under the direction of Bernardino Molinari.

Mr. Molinari's choices for the program were extremely varied in general character. Dvorak's New World Symphony was the opening number. Rossini's Overture to Cenerentola was melodious in the typically florid Italian style, and drew much applause, as did also the symphony. Stravinsky's Fire Bird Suite followed the old style lyrical Rossini number, forming a sharp contrast. This was finely interpreted and played, particularly the Fire-Bird and her Dance, the Dance of the Princesses; and the haunting Berceuse.

Respighi's "Rossiniana" suite, which Mr. Molinari recently introduced to New York, closed the program.

Throughout the concert, Mr. Molinari manifested a great attention to the details of the scores, a splendid control of the orchestra, and a powerful dynamic sense, while the orchestra played with alertness and verve.

FELIX SALMOND IN FACULTY RECITAL

The faculty recitals at the Curtis Institute of Music are anticipated with keen pleasure by those who are privileged to attend them. Those who compose the faculty of this institution are such eminent artists, that recitals given by them would be events of importance anywhere throughout the country.

The seventh of this season was given in Casimir Hall on Jan. 19, by Felix Salmond, the renowned cellist, and head of that department of the institute. As usual, the hall was taxed to its capacity, and the audience at times was almost wildly enthusiastic.

The program was very interestingly arranged, with a group of five short numbers first, an equal number of short numbers last, and in the middle, two Sonatas—the No. 5 in D major, by Beethoven, and No. 1 in E minor by Brahms. Both of these works were superbly played, but be it said, that every number on the program received a rendition so artistic, that any finer performance could scarcely be imagined.

The Bach Adagio from the Organ Toccata in C major, arranged for Mr. Salmond by the late Dr. Lynnwood Farnam, was an imposing opening number, followed by Sicilienne by Paradis-Dushkin; Air Tendre by Mondonville, beautifully arranged by Harry Kaufman, the accompanist of the evening; Minuet and Gavotte, and Gigue by Veracini in Mr. Salmond's own arrangement.

In the last group were Elegie by Faure; Piece en forme de Habanera by Ravel so exquisitely done that the audience continued its applause until Mr. Salmond announced that no encores were permitted at the institute; Prayer, ("From Jewish Life") by Ernest Bloch; and two compositions of Abram Chasins, dedicated to Mr. Salmond—Nocturne and Humoresque Hebraique. For these last two numbers, the composer was at the piano.

For all of the other numbers, Harry Kaufman provided accompaniments with that finish and sympathy, which always mark his playing.

ART ALLIANCE PROGRAM

A recent Art Alliance program featured original compositions by its members. The member-composers, who were represented on the program were as follows: James Raymond Duane, Edward Ellsworth Hipsher, Milton Harding, Uselma Clarke, Elizabeth Gest, Agnes Clune Quinlan and Frances McCollin.

A violin solo, Extase, by Mr. Duane, finely played by Helen Rowley, was followed by a song, Lovely Voices of the Sky, sung

by Irene Singer, soprano, with Miss Rowley playing the violin obligato. Mr. Duane was at the piano for both.

Two of Mr. Hipsher's songs came next—Hearts Secrets—and From Out Thine Ivied Casement (Ms.), so well sung by Marie Stone Langston, mezzo-soprano, with the composer at the piano. These also elicited much applause.

Two of Mr. Harding's songs—Fairy Rockets and The Secret (Ms.) were very attractive, and well sung by Elfrida Rabe, soprano, with Mary Miller Mount at the piano.

Mr. Smith played his own Romance in A flat (Ms.) for piano, revealing a composition of good qualities.

A very effective musical setting of Vachel Lindsay's poem Chinese Nightingale, has been composed by Elizabeth Gest. Miss Gest was at the piano for this, while Mrs. Robert William Bailey gave the reading beautifully.

Two more of Mr. Harding's very worthwhile songs—Silver Dream (Ms.) and Question (Ms.) were exquisitely sung by Marguerite Barr, contralto, with Mary Miller Mount at the piano.

Agnes Clune Quinlan played three enjoyable piano solos of her own—Irish Lullaby, Whither?, and Etude Joyeuse (Ms.).

A Song Cycle (Ms.) from A Child's Garden of Verse by Robert Louis Stevenson, set to music by Mr. Smith, proved very charming. Dorothy Osborne Shafer, soprano, sang them excellently. Mr. Smith accompanied.

The two final numbers were attractive songs by Frances McCollin, The Things of Every Day, and Sleep, Holy Babe, splendidly sung by Helen McKain, soprano.

It was generally agreed that there should be another evening of this kind, for there was much more material available for members.

HATHAWAY-SHAKESPARE CLUB

The Hathaway-Shakespeare Club recently held a successful musical in the South Garden of the Bellevue-Stratford.

A greeting was given from the Philadelphia Music Bureau by Mrs. Clara Barnes Abbott.

Following this, Mrs. Robert William Bailey gave a charming reading of Vachel Lindsay's Chinese Nightingale, with the beautiful musical setting by Elizabeth Gest (the composer at the piano). The audience manifested much pleasure.

Mr. Sheldon Walker, bass-baritone, sang three stirring numbers—Old Heidelberg by Jensen, D'un Prison by Hahn, and Tally-Ho by Leoni. Mr. Walker was also very warmly received. Agnes Clune Quinlan accompanied Mr. Walker with finesse and understanding.

Miss Quinlan and Ruth Barber then played Thome's Marriage of Harlequin, for two pianos. Miss Quinlan and Miss Barber played them well, bringing out all the humor and rhythmic values of this ballet pantomime. Much applause followed their performance.

The program was arranged by the Music Committee, of which Miss M. Grace Houseman is chairman.

M. M. C.

Orchestra of Pennsylvania Symphony Society Makes Debut

The orchestra of the newly formed Pennsylvania Symphony Society under the direction of Theodore Feinmann, made its premiere appearance at the Metropolitan Opera House, Philadelphia, on Sunday evening, February 1, before a large and enthusiastic audience.

This orchestra has been organized with a dual purpose—primarily to provide Philadelphia with a second symphony orchestra, and thereby give more Philadelphians an opportunity of hearing symphonic music; and secondly to give employment to many of the splendid musicians in the city who have been thrown out of work, due to "canned" music and the general depression. The musicians, about ninety in number (twenty of whom are former Philadelphia Orchestra members), are working on a co-operative basis, receiving no regular salary, but receiving their recompense according to the receipts of the box office. Adolph Hirschberg, president of the Philadelphia local of the American Federation of Musicians, spoke briefly of this work and urged the ardent support of Philadelphia's many music lovers.

Theodore Feinmann, the conductor of this fine group, was the one who conceived the idea, and has worked untiringly for the consummation of the project. It was also through him, that Judge Eugene C. Bonnwell, president of the Pennsylvania Symphony Society, was persuaded to lend his co-operation.

The program at this opening concert was: Wagner's Overture to Rienzi, Tschaikovsky's Symphony No. 4; the Nutcracker Suite of the same composer; and Liszt's Hungarian Rhapsody No. 1.

The playing of these men was their best possible recommendation. They were outstanding in the excellence of their playing. Mr. Feinmann conducted with fine artistic feeling, and there seemed a real bond of unity between him and his men. He was warmly applauded after each number.

Harriet Van Emden Receives Ovation

WICHITA FALLS, TEX.—Harriet Van Emden, soprano and faculty member of the Curtis Institute of Music, Philadelphia, received an ovation from an audience of 2,000



HARRIET VAN EMDEN

when she appeared recently at a charity concert here. Miss Van Emden sang twelve programmed numbers, including songs by Strauss, Schumann, Hagemann and S. de Lange, and arias from Verdi's La Traviata and Charpentier's Louise.

Miss Van Emden revealed tones of flexibility and wide range, of limpid clarity and a sensuous richness usually associated with contralto voices. She has a sure instinct for exactly the proper emotional shading, and a temperament which is at home alike in simple, melodic songs and in music of the dramatic style.

No concert artist heard in Wichita Falls for many years, save the revered Schumann-Heink, has received the storm of applause which Miss Van Emden's singing drew from her hearers.

Constantino Yon Presents Pupils

Constantino Yon presented two of his most promising students in a recital given Thursday, January 22, at the Blessed Sacrament School. Piano and vocal selections of exacting character were rendered by Inez Quelquejeau, pianist, and Francesca Iovine, mezzo-soprano.

The program began with Chopin's Impromptu played by Miss Quelquejeau, followed by the Chopin Berceuse and Valse (posthumous) and the Nightingale of Liszt. Miss Iovine sang the Cradle Song of Tschaikowsky and Meyer-Helmund's Maiden Song. She concluded with The May Night of Brahms, Del Riego's My Ship, I Dream of a Land and Mon cœur s'ouvre à ta voix from Samson and Delilah by Saint-Saëns. Constantino Yon accompanied Miss Iovine at the piano.

Huhn Conducts Catholic Diocesan Choristers

Bruno Huhn recently conducted the Catholic Diocesan Choristers of Brooklyn in a concert at the Academy of Music, Brooklyn, N. Y. The soloists were: Beatrice Belkin and Rose Tentoni, sopranos; Everett Clarke, tenor; Leonard Sanchez, boy soprano; Raymond McMurray boy alto; and Lawrence H. Bracken, baritone. Mr. Huhn conducted a miscellaneous program of sacred and secular music, and was heartily applauded by an audience of 2,000 which included high church dignitaries and well known musicians. The profits of the concert went to St. Vincent's Home for Boys, Brooklyn.

Charles Baker Conducts

Charles A. Baker conducted a performance of Goring Thomas' The Swan and the Skylark over station WEAF on Sunday afternoon, February 1.

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McClure Stitt's Songs Sung

Margaret McClure Stitt, Cincinnati composer, was the honored guest of the New York Madrigal Society, Marguerite Potter, founder, on Sunday afternoon, January 25, at the Barnard Club.

With the composer at the piano, eighteen songs were interpreted in groups, under the



MARGARET McCLURE STITT

titles of Nature Songs, Love Songs, Character Songs, Songs of Childhood, Buffa Song, a version of Everyman, and Songs of Spring, by three New York artists: Sigurd Nilssen, well known basso, who has just returned from a series of successful European engagements; Verna Correga, a protege of Madame Gerster Gardini, conductor of the Gerster School of Singing, and Abby Morrison Ricker, formerly of the San Carlo Opera Company.

Mrs. Stitt's compositions, aside from their musical value, are particularly interesting from the point of variety and versatility.

Seldom does an entire program of songs by one composer hold the audience with such interest. In the words of one critic, "Mrs. Stitt's songs definitely express the poetic idea." Several numbers received modernistic treatment, while others were characterized by pure melodic flow. In several numbers Mrs. Stitt also displayed quite a sense of humor. It was an unusually well balanced and interesting program. The lyrics of the songs were by George Elliston, Richard Wightman, T. C. O'Donnell, B. Y. Williams, Irene Grueninger and the composer, Margaret McClure Stitt.

Mr. Nilssen is an artist of power and understanding. His lower tones have a rich organ quality, while his higher voice is equally full and satisfying. Applause for his singing of Diplomacy continued and it was repeated.

Mrs. Ricker, dramatic soprano, was heard to especial advantage in Circus Days. She is well known for her Opera Soliloques brochures, sung in costume against authentic background, and is actively interested in things intellectual, her Spanish salon being the scene of many artistic affairs.

Miss Corega sang into the hearts of her audience and proved herself entirely equal to the varied moods which characterized the songs. The timbre of her voice is rich, her diction exact, her phrasing so satisfying that her singing is a joy to all who hear it.

In the audience were many well known in



Photo by Schreck
CHARLES J. FLESCH
tenor

two young singers of splendid local reputation in Columbus, O., who last year started the Barbizon Concert Series there and have made a fine success of it. Columbus has always been a good town for musical attractions. The concerts are given in Memorial Hall, and a glance at this season's attractions proves interesting. The course opened with John Charles Thomas, Kreutzberg and Georgi following. Others on it are The Kedroffs, Maier and Patterson, Louis Persinger and Elisabeth Reithberg. Messrs. Flesch and Amend, the two enterprising young managers, are deserving of great credit.



Photo by Aldene
HERMAN AMEND
baritone

professional circles, among them John Prindle Scott, Gena Branscombe, Madame Gerster Gardini, (conductor of the Gerster School of Singing,) Florence Foster Jenkins, Mr. and Mrs. Francis MacMillan, Hans Barth, Baroness Von Klenner, (President of the National Opera Club), Leila Hearne Cannes, (President N. Y. Women's Philharmonic Society) Mr. and Mrs. Fred Smith, Mr. and Mrs. Lawrence B. Elbert, Mary Folwell Hoisington, Laurie Merrill, Claudia de Lys, Marie Miller, Mrs. J. Harrison Irvine, Eugene d'Avgeau, Frederick Riesberg (of the MUSICAL COURIER) Vanette Van Sweringen, Rosalie Miller, Christos Vrionides, (Conductor of Byzantine Choir) and Mrs. Hilda Brady Jones.

Rodzinski Scores Triumph With Stravinsky's *Le Sacre*

LOS ANGELES, CAL.—To a packed house, with anticipation running high, Dr. Artur Rodzinski, with the Los Angeles Symphony, won a personal triumph which brought the huge audience to its feet, cheering and applauding the conductor and his men for the masterful rendition of the much discussed *Le Sacre du Printemps*, of Stravinsky. One may not agree with what Stravinsky has to say and his extreme means of saying it, but there was no dissenting voice about how it was performed. The augmented orchestra played as a single instrument, following the definite beat of a man who had decided how he wanted it done. The house was very intense as one realized something unusual was being done in an unusual way.

Mr. Rodzinski graciously shared the ovation with his men; in fact, he turned and applauded them in appreciation of their splendid work.

The Festival Overture, Chanticleer, by Daniel Gregory Mason, opened the program, and formed a splendid contrast to Whithorne's The Dream Peddler which followed. (This was previously reviewed.)

Then came Gershwin's An American in Paris, which was given a happy reading, calling for smiles and even laughs from the audience. Gershwin took the curtain call with Dr. Rodzinski and publicly thanked him for the beautiful performance of his work.

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Giuseppe Verdi in Word and Picture

(In eleven weekly instalments; Part I appeared Dec. 13, 1930)

PART X

(Concluding instalment next week.)



No. 75

(75) ONE OF THE LAST PHOTOGRAPHS OF VERDI

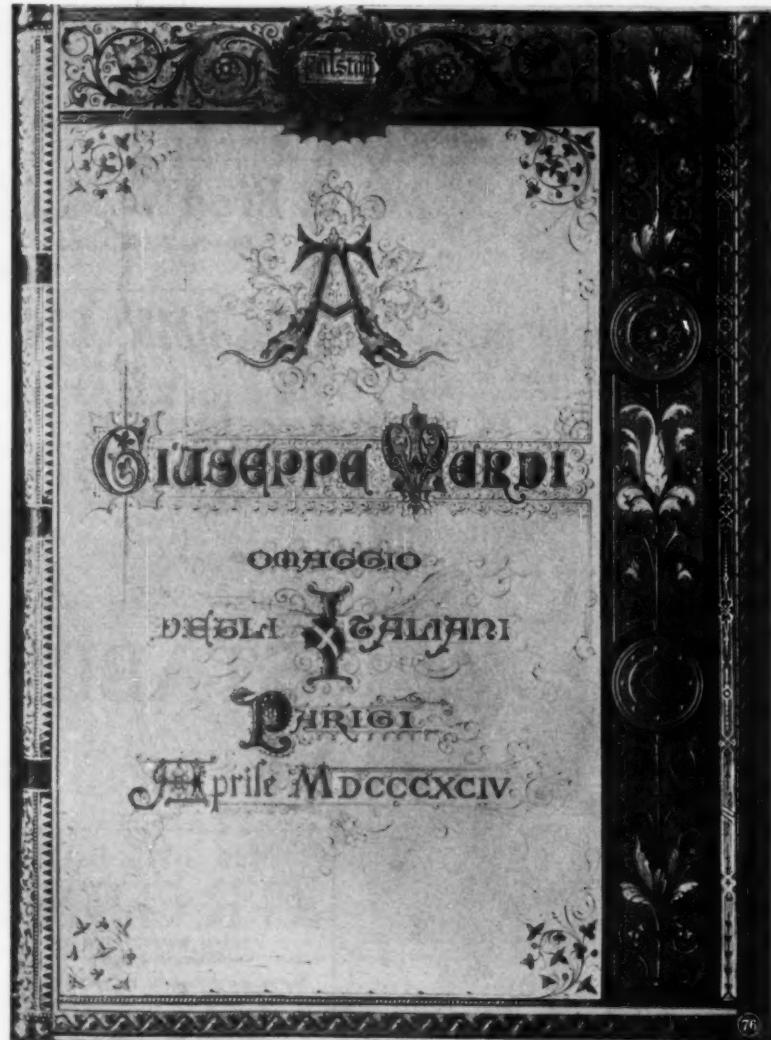
When Verdi signed this photograph in August, 1900, and presented it to Ciro Tramontano, the aged master was only two months short of his eighty-seventh birthday. The Tramontano family are the publishers of the magazine, *Il Teatro* in Milan, and also conduct a musical agency. (Photo From *Il Teatro*, Milan)

(77) VERDI ON HIS DEATHBED

In December of 1900, the first symptoms of the great composer's decline began to manifest themselves. He was troubled by great fatigue and weakness, his sight and hearing began to fail him and early in January a stroke completely paralyzed his right side. On January 27, 1901, Verdi passed quietly to a peaceful rest. He died as he had lived, humbly, modestly, gently, without a struggle. There must have been doubt in some Verdi biographers' minds as to where the great composer died. According to Grove he died at Sant' Agata, which would be in Busseto. But it is now firmly established that he passed away at the Milan Hotel in Milan. It seems that after his wife died Verdi did not care to live at Sant' Agata and went there only seldom. His niece took care of the place and inherited the estate.

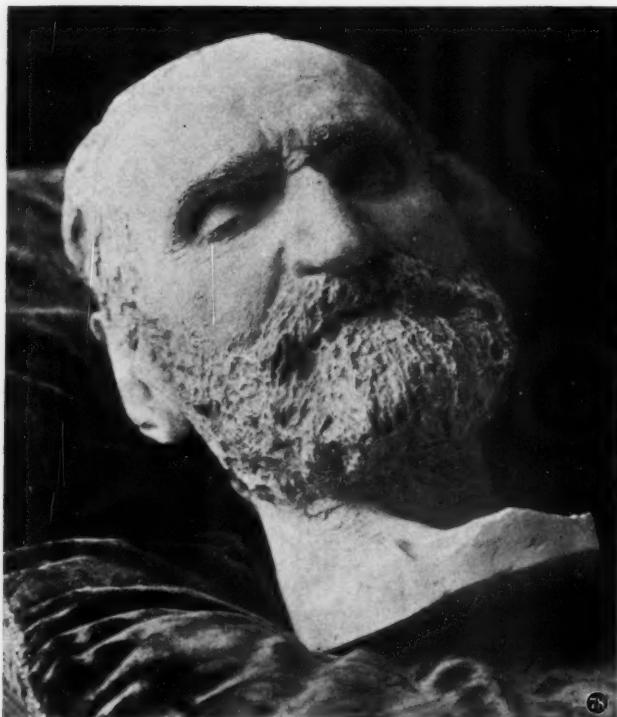


77



(76) COVER OF THE ALBUM,

donated to Verdi by the Italians in Paris in 1894. The beautiful hand tooled work is the product of the artist Brunetti. (Photo by Courtesy of La Scala Museum)



(78) VERDI DEATH MASK,
in clay, donated to the Scala's Museum in Milan by the publishing house of
Ricordi. (Photo by Courtesy La Scala Museum)

(79) CASA DI RI-
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chelangelo Buona-
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No. 79

Giuseppe Verdi in Word and Picture



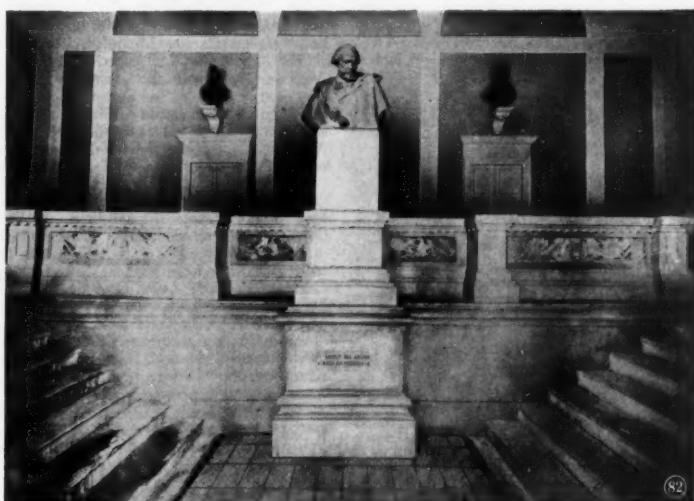
(80) VERDI'S FUNERAL IN MILAN

The burial of the great master at the Cimitero Monumentale in Milan, January 30, 1901, was attended by the entire population of Milan, all eager to show their admiration, esteem and grief for the passing of the great master. This picture shows the procession before the statue of Garibaldi, near the castle of Milan at the extreme left. (Original Photo owned by G. Ricordi & Co.)



No. 81

(81) FAMOUS BRONZE BUST OF VERDI, by Vincenzo Gemito, in La Scala Museum. When Gemito was a youth Verdi bought him his freedom from military service (compulsory in Italy) so that his studies might not be interrupted. Gemito, now over eighty years of age and living in Naples, made this bust of Verdi in gratitude.



(82) MAIN STAIRWAY IN THE VERDI CONSERVATORY IN MILAN

At the foot of this simple yet imposing stairway stands the bust of Verdi under which is written the famous composer's own words: "Ritorname All' Antico e Sarà un Progresso; Return to the Ancient and it Will Be Progress." (Photo Property of G. Ricordi)



(83) VERDI'S MONUMENT IN TRIESTE

The city where two of his operas had their first performances erected a monument to the great master. It shows him in a quiet, expectant attitude, looking into the future. (Photo Property of G. Ricordi & Co.)



No. 84

(84) A CLOSE VIEW OF VERDI'S TOMB showing inscription on tombstone. This is Verdi's final resting place in the Home of Rest for Musicians in Milan.



(85) ONE OF THE VERDI SALONS,

in La Scala Museum. The busts of Verdi and his wife, on pedestals, are those made by Vincenzo Gemito. A close view of them are seen in photos No. 81 and 89 of this biography. The piano is the one which Verdi used while composing Falstaff. (Photo by Courtesy La Scala Museum)

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MORIZ ROSENTHAL

Rosenthal's Recent Vienna Triumph

Moriz Rosenthal departed from his usual piano recital custom recently in Vienna, and gave a concert there with orchestra.

The great pianist performed the Brahms B flat concerto, the Chopin E minor concerto, and the Hungarian Fantasia by Liszt, the last named with elaborations and embellishments from Rosenthal's own pen—and fingers.

What the Viennese critics said about Rosenthal and about his reception by the huge audience is told in excerpts from their reviews, as follows:

Rosenthal has not (like some of his colleagues who rose to contemporary fame with him) grown old, but has just now reached the highest degree of development possible in pianistic art. Only Anton Rubinstein could awake such thunders as Rosenthal calls forth. And yet, in spite of its gigantic might, his playing is without effort, is simple, glib, and always euphonious. No other pair of hands are, like his, the equal partners of the orchestra. Something of the mass energy of our day is in Rosenthal. He should give a concert with orchestra, for an audience of workmen.—*Der Abend*.

Rosenthal, conqueror in the pianistic realm, comes from the sphere of Liszt, but nevertheless solved extraordinarily the problem of the Brahms B flat concerto, which requires the highest virtuosity and yet is the opposite of a virtuous work.

Rosenthal penetrated deeply into the Brahms spirit, and fashioned his performance through strength and tenderness, and yet with exalted manhood.—*The Hour*.

World fame is usually the voice of the peoples. The honors which have come everywhere to Moriz Rosenthal, are the result of three factors: his marvelous mentality, his sovereign mastery of the piano, and his association with the school of Liszt. With Rosenthal, artistic virtuosity and penetrative thought are combined in startling manner. Rosenthal, writing some years ago about the Hungarian Fantasia by Liszt, said: "In this greatly underrated composition, Liszt grows to be the tone historian of his native Hungary." Rosenthal is a "tone historian" of the entire repertoire of the piano.—*Vienna Allgemeine Zeitung*.

In Chopin's E Minor Concerto, Rosenthal penetrated into a world of intellect and feeling, and triumphed with his charm, rhythmic, accentual, and modulatory variety, and colorfulness of tonal language. This was rarefied and elevated pianistic art. . . . Rosenthal conquered the Brahms concerto completely, . . . especially emotionally. Inimitable was his performance of the scherzo . . . In Liszt, the player showed the paws of the lion. It was an experience full of dramatic phases. The piano awakens into life, speaks to the hearer with a thousand fiery tongues, and finally, with thunder and lightning, grips, fascinates, and enslaves him.—*Neue Freie Presse*.

At this concert, Rosenthal came not with his usual limited offerings, but with tremendous vocal qualities. In the Liszt Fantasy he made the piano mimic the voice of nature, and sing a triumphant "Patria Hungaria." However, in the Chopin concerto, one heard the poetical, the fragrant, the fluttering Rosenthal. He did the Brahms concerto with astonishing authority and insight, and an astonishing ovation of applause was his reward.—*Wiener Tageblatt*.

The surprise of the evening was the grandiose, totally original interpretation of the Brahms concerto. Rosenthal does not yield to those pianists who obscure their individuality behind the "chaste" classicism of Brahms. In Rosenthal's performance, all arbitrariness and heaviness, so often heard in the Brahms concerto, disappeared entirely. In the mighty climaxes of the Allegro and the Scherzo, and in the Hungarian rhythms of the Finale, Rosenthal stood on unapproachable heights.—*Sonnen und Montags Zeitung*.

Brahms Liebeslieder Ensemble
Heard in San Francisco

SAN FRANCISCO, CAL.—An organization known as the Brahms Liebeslieder Ensemble recently made its initial appearance in San Francisco in the Selby C. Oppenheimer Series at Dreamland Auditorium, and scored an unequalled success. It consists of a vocal quartet, made up of Paul Althouse, tenor; Esther Dale, soprano; Fernanda Doria, contralto, and Jerome Swinford, baritone, and a Little Symphony Orchestra, directed by Rosolino De Maria.

The name Fernanda Doria alone sounds like music, and the lady can be said to have one of the most colorful and noble contraltos now before the public. It is absolutely pure in tone, satisfactory in range and power, perfectly poised, and capable of perfectly sustained delivery.

Paul Althouse was greeted as an old favor-

ite. He chose two operatic arias for his offerings: the O Paradise from Meyerbeer's L'Africaine and Siegmund's Spring Song from Wagner's Die Walkure. Althouse was in specially good voice, his high tones poured forth with an ease and fullness and splendor of sonority not often heard these days.

Esther Dale, soprano, sang Mozart's Alleluia with a refined quality of tone and musicality taste.

Verdi's Eri Tu, from The Masked Ball, served to reveal Jerome Swinford's fine, rich and vibrant baritone voice, and he sang the air in a manner that prompted much applause.

The De Maria ensemble furnished sympathetic orchestral backgrounds for the soloists, and, in their orchestral numbers, played with spirit, unity of purpose and splendid tonal balance.

C. H. A.

New Officers for L. A. C. M. T. A.

The annual installation of officers of the Los Angeles County Music Teachers' Association was held on January 19, in Los Angeles. Max van L. Swarthout, outgoing president, expressed his optimism for the future of the association in its work in the interest of music and said he felt confident that the association would develop to new usefulness under the new board.

Officers installed for the coming year were: Claude Purves-Smith, president; Alla T. Litch and Maybelle Strock, vice-presidents; Gladys T. Little, secretary. Other members of the new board are Dr. Charles Draa, Myrtle F. Woodson, Maude M. Yates, Frank Carroll Giffen, Anna R. Sprotte, Bess Daniels, Edith Lillian Clark, Leona Neblett and Emma M. Bartlett.

Abbie Norton Jamison acted as chairman for the evening, and L. E. Behymer and Carl Knopf of the University of Southern California were the principal speakers.

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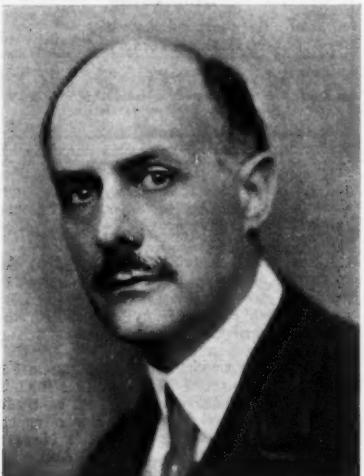
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Dickinson's Historical Lecture Recitals

The annual series of four weekly lecture recitals by Dr. Clarence Dickinson at Union Theological Seminary, New York, covering Tuesdays in February, at four o'clock, began February 3, the following assisting: Mary Aitken, soprano; Frederic Baer, baritone;



Apeda photo
DR. CLARENCE DICKINSON

Fern Sherman, harpsichord, and The Motet Choir of fifty voices. The Worlds We Live In encompasses this series, the first program being devoted to The World of Things.

One must attend these affairs to realize the large place they occupy in the educational life of the metropolis; seldom is there a vacant seat. The interest of all listeners, both while Dr. Dickinson reads his informing and at times humorous comments on the works performed, is manifest by the intense stillness. These allusions are always apropos, poking fun at certain things and incidents, but always pointing an illustration.

David and Goliath, as pictured in an organ sonata by Johann Kuhnau (A. D. 1660) is mild indeed compared to modernists! The Hen, Swallow and Fifers, played on the harpsichord by Miss Sherman, gave modern listeners a definite impression of the way these works sounded to the composer of 1683-1740. Bach's Coffee Cantata duet, sung by Schindler (Baer) and Lisbeth (Aitken) provoked smiles. Mrs. Dickinson providing a new translation. Baritone Baer sang Lord Berners' Tom Filiter and His Man with utmost gusto and a dialect of such sort that he was accused of being an Irishman. Later on, The Flea (Moussorgsky) made effect, for Mr. Baer has a certain flair for such things. Miss Aitken sang Bach's It's All the Wind, with such intelligence and knowledge of the music that one recognizes her fine schooling; with church, concert and radio appearances she has indeed established herself. Organ solos included the humorous Kuhnau sonata, Rush Hour in Hong-Kong (Chasins), and Waldweben (Wagner), in all of which Dr. Dickinson showed complete mastery. The chorus sang a War Song (Jannequin), Ah, How Fleeting (Bach), with splendidly sung solo by Baer, and the final Sunrise (Taneieff), in which there were excellent choral contrasts, ranging from the soft and serious to the majestic. Dr. Dickinson employed the organ in all this infinite variety characterizing his playing.

Not only the church auditorium, but guests' seats in the chancel were occupied, this being a hint that the person who wants a seat must go early.

Pietro Yon's New Mass

Pietro Yon, who, according to George Fischer, ex-president of the Music Publishers' Association of America, holds the leadership as a favorite composer of liturgical and organ music, has completed a new composition for the organ.

The composition, The Mass in Honor of St. Therese, the Little Flower of Jesus, has been published by J. Fischer & Brother. It is adapted for two equal voices. The Mass, which differs from others for its brevity, suggests the beauty and simplicity of the young saint's life. It is described by Mr. Yon as an unusual experiment in the realm of modern music, written as it is in the Gregorian mode and rhythm used eighteen centuries ago—before the rhythmical division in music was invented.

Concert-goers and parishioners at St. Patrick's Cathedral, where Mr. Yon is organist and musical director, will remember his contributions to organ literature in the recent past. He has written ten Masses, most of which employ the full orchestra; several sonatas for the organ, and a concerto for organ and orchestra. Perhaps the most beloved is his Christmas anthem, Gesu Bambino. But no less popular are the Lenten and Easter anthems, O Faithful

Cross and Christ Triumphant, which, along with Gesu Bambino, have won international prestige for the composer and have been published in Latin, Italian and many modern languages.

Yeaman Griffith Studio Notes

E. Orlo Bangs, tenor, formerly Dean of the Idaho State College, also of the Florida State College, is now located in Beaumont, Texas, where he is teaching privately. Mr. Bangs holds the leading tenor church position of that city, conducts several choral organizations and is having a very busy season singing as well as teaching.

Mr. Bangs studied in the Yeaman Griffith summer vocal master classes on the Pacific Coast and later came to New York City to continue his work. He was engaged as dean of voice of the Florida State College and for his present activities through Yeaman Griffith.

The Florida State College for Women at Tallahassee, Fla., has had a Yeaman Griffith unit of voice teachers for a number of years. Etta Robertson, soprano, who has been with the college for eight seasons, is now professor of voice. Lorene Riley, soprano, is on her third season and Wade Ferguson, baritone, teacher and director of the Glee Club, is fulfilling his second season. All have studied in the New York studios of this maestro and were engaged through Yeaman Griffith's recommendation.

Mabel Oiesen, B. Mus., Wooster College, Wooster, Ohio, pupil of Eve Richmond, exponent of Yeaman Griffith in that institution, came to the Yeaman Griffith Studios of New York City last year to continue her vocal studies with Yeaman Griffith. Miss Oiesen is soloist and choir director at the Redeemer Lutheran Church, Bayside, L. I. She is also the director of a Girls Glee Club and teacher of voice in that community.

Miss Oiesen will give a second annual recital at the Biblical Seminary of New York City in February. Arias from the leading oratorios will be included on the program.

Formerly Miss Oiesen was director of voice at Knoxville, Tenn., College, which position she resigned to enable her to continue her studies with Yeaman Griffith in his New York Studios.

Glee Club Contest Judges Named

Judges for the annual Intercollegiate Glee Club Contest to be held in Carnegie Hall, Saturday evening, March 14, will be: Howard Hanson, chairman; Duncan McKenzie, and Johan Hye-Knudsen, director of the Royal Opera, Copenhagen. The Intercollegiate Musical Council also has appointed the following judges for the Inter-preparatory School Contest in the Town Hall, February 28: Harold L. Butler, chairman; Alfred M. Greenfield, and Lowell Beveridge.

Sir Edward Elgar's "Feasting, I Watch," will be the prize song this year for the Intercollegiate Glee Club Contest. Twelve clubs will compete, each the winner of a regional contest. In order to avoid repetition of the prize song by each club in Carnegie Hall that night, a separate competition will be held the same afternoon in Wanamaker Auditorium. The Intercollegiate Musical Council, which sponsors these annual contests, was founded by Albert F. Picknell. Mrs. Harriet S. Picknell is executive secretary. The board of directors recently created the position of executive director, to which it elected Marshall Bartholomew.

Louise Arnoux Appreciated by Ysaye

"The beauty of romance and the romance of beauty—they entwine in the programs of Louise Arnoux. She is a disease, but she truly sings—how rare! She sings, but her every song is within itself a complete drama. Her repertoire is of the ages,—from the old 'legends' to the 'dernier cri.'

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"(Signed) EUGENE YSAYE."

Edwin Franko Goldman Heads Evening Graphic Music Festival

The Evening Graphic announces "America's Greatest Music Festival" for May 2 at Madison Square Garden, a mammoth benefit for the relief of unemployed musicians. Edwin Franko Goldman is honorary chairman. It is a worthy cause. The program is expected to include the Goldman Band, a massed band of 300 professional musicians, celebrated vocal and instrumental soloists, a chorus of 1000 voices, and internationally known guest conductors.

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Music Notes from Coast to Coast

Dayton, Ohio. Olga Samaroff, pianist, and music critic, spent January 12 in Dayton as the guest of Mrs. H. E. Talbott. Her stay was in the interests of the Schubert Memorial committee, of which she is secretary.

Mrs. Talbott entertained at luncheon in compliment to Madame Samaroff. Guests of the occasion included Mrs. R. A. Herbruck, president of Mother Singers Chorus; Mrs. Gordon S. Battelle, president of the Dayton Music Club; Mrs. William B. Werther and Mrs. S. S. Stanley, members of the symphony board; John B. MacMillan, president of the Dayton Civic Music League, and William Frizell, manager of the Civic Music League; R. S. King, B. B. Thresher, William A. Keyes and B. B. Thresher.

Dayton singers, who at one time or another have been members of the Dayton Westminster Choir, have organized into a club. The initial meeting took place recently, George Kester, one-time member of Dayton Westminster and also director of First United Brethren Church Choir, singing several songs. Lorean Hodapp, who is now soprano soloist with Dayton Westminster Choir, was present, and was also heard in a number of solos. Carlton McHenry, formerly assistant director of the Westminster Choir and now director of Central Reformed Choir, was elected president of the club, and Virginia Allen, secretary.

The Cincinnati Symphony Orchestra, under the direction of Fritz Reiner, presented a concert January 12, at Memorial Hall, under the management of the Dayton Symphony Association.

Mrs. F. A. Z. Kumler, chairman of the extension department in the Ohio Federation of Music Clubs, and Mrs. Edgar Stillman Kelley, president of the Ohio Federation and member of Western College faculty, Oxford, Ohio, toured the state for several days the latter part of January. Their objective was the founding of music clubs and the establishment of connection between existing organizations and the Ohio Federation.

Five hundred school children in Dayton enrolled in piano classes beginning January 23. Twenty-three teachers of public school music recently took normal class lessons under Helen Curtis of the Curtis Piano Class system of Chicago, who came to Dayton for the purpose of conducting the brief normal school and will return later to continue the class. The piano classes are conducted after school hours and the small lesson fees exacted of the pupils go to the public school music teachers. Separate piano classes may be arranged to take care of parents who are asking instruction in piano by the same system which is being used for their children. The work is being carried on under the direction of Emma Kiefer, acting supervisor of music in the Dayton public schools.

The Cherniavsky Trio presented a morning musical at the Dayton Art Institute, January 27, under the auspices of the Dayton Music Club. The trio was so well received that it is to be re-engaged on the next concert tour of the country. M. E.

Flushing, L. I. George J. Wetzel conducted the recent concert of the Community Symphony Orchestra in the high school before a large audience "which highly appreciated the diversified program and was liberal in applause," said the Evening Journal. The same paper called it a notable musical occasion, to which Flushing looked forward with increasing interest. The excellence of performance was notable and is plainly the result of vital interest, allied with enthusiastic conducting by Mr. Wetzel. There are

sixty-five players and 150 subscribing members, all of which shows increasing interest in this organization. Conductor Wetzel's own composition, *Truth*, was one of the interesting numbers of the program. The recent broadcasting of this orchestra, Station WGBS, was followed by many messages of flattering nature, all of which testifies to the fact that the orchestra is blazing its way. R.

Lindsborg, Kans. Several musical events of more than ordinary interest have taken place at Bethany College the present season.

A large new organ in one of the prominent churches was dedicated by Hagbard Brase, head of the organ and theory departments, Bethany College. His recital was of high standard and greatly appreciated. He had the able assistance of Luther Mott, baritone. The Bethany Symphony Orchestra gave the first of a series of four symphony programs. Arthur Uhe, head of the violin department, as conductor, has accomplished splendid results. Mable Marke, soprano, assisted with a group of songs well rendered. A trio for piano, violin and cello, played by Arvid Wallin, Arthur Uhe and Hjalmar Wetterstrom, was one of the highlights of the program.

The Oratorio Society, assisted by the Bethany Symphony Orchestra, gave two artistic performances of Handel's *Messiah* in Kansas City, Mo., shortly before the holidays. Hagbard Brase is director, Arthur Uhe, concertmaster, Arvid Wallin, organist. The soloists were: Mrs. George Cowden, soprano; Mrs. Raymond Havens, contralto, both of Kansas City; Karl Jorn, tenor; Mark Love, bass, Chicago.

Students of the College of Fine Arts have appeared in a number of recitals. Alpha Alpha Chapter of the Sigma Alpha Iota initiated several talented students recently.

O. L.

Oberlin, Ohio. Lawrence Tibbett, Metropolitan Opera baritone, came to Finney Chapel on the evening of January 8 and sang to an audience that filled every available seat in the auditorium. The enthusiasm of his hearers impelled Mr. Tibbett to add a list of some seven encores. Seldom has one seen such a demonstration in Oberlin. The printed list follows: "Where'er you walk" and "Hear me ye winds and waves" (Handel), *Gia il sole dal Gange* (Scarlatti), four short songs (Schumann), *Eri tu* from "The Masked Ball" (Verdi), "Shake your brown feet" and "Don't Care" (John Alden Carpenter), *Lord, I want to be* (arr. by Stewart Wille), *De Glory Road* (Jaques Wolfe), Narrative Song from "The Rogue Song" (Herbert Stothart) and *At Tangerton Inn* (Howard Fisher). Stewart Wille played artistic accompaniments.

Mme. Claire Dux, lyric soprano, appeared in the Artist Recital Course in Finney Chapel, January 15. Her unfailing artistry in the presentation of songs by Mozart, Brahms, Schubert, Debussy and modern English composers made this concert a memorable one.

Joseph Hungate of the piano department played in recital in Warner Concert Hall, Jan. 20. Mr. Hungate returned to Oberlin last fall after two years of study with Jonas, Cortot and Boulangier in New York and Paris. His playing was characterized by an ease and grace which charmed his hearers. He played *Prelude and Fugue* in B flat (Bach), Three Scarlatti Sonatas, *Sonata op. 90* (Beethoven), *Scherzo* in B minor and three Etudes (Chopin).

Mary K. Long and Lawrence Frank, both pianists of the class of 1931, recently gave recitals in Warner Hall. Miss Long played

Prelude and Fugue op. 13 (MacDowell), *Pavane* (Ravel), *Caprice* (Hutcheson), *Intermezzo* (Brahms), five compositions by Chopin, and a Sonata for violin and piano (John Alden Carpenter). Reber Johnson, violinist, of the faculty, assisted in the playing of the sonata. The program by Mr. Frank included *Chorale "Sleepers Awake"* (Bach-Busoni), and compositions by Mendelssohn, Brahms, Schumann and Carpenter. The program also held *The Vale of Dreams* and *The Fountain of Acqua Paolo* (Griffes). Assisted by Robert Lee, pianist, Mr. Frank played *Andante et Scherzettino* (Chaminade), *Waltzes* (Brahms) and *Marche Heroique* (Saint-Saëns) for two pianos. C.

Pittsburgh, Pa. The superb Walter Gieseking appeared in recital at Carnegie Hall again proving that as an apostle of pure music he is unsurpassed. The impersonal manner that characterizes his playing of classic, modern and ultra-modern compositions makes him an ideal recitalist.

John Charles Thomas was the third attraction of the May Beegle concert. Throughout the compass of his glorious voice there is a flawlessness which is amazing and a luscious timbre of exquisite appeal which is projected with unlimited technical resource. He was warmly applauded throughout the program. Lester Hodges, accompanist, also gave solo numbers.

The English Singers featured the third Art Society concert. As when they visited here two years ago, this sextet regaled the large and appreciative audience with a type of singing that is musical in all its glory. It was the finest ensemble singing that we have ever heard.

Victor Chenkin, renowned character singer, was heard at Carnegie Music Hall in a

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varied program of Gypsy, Hebrew, Italian and Ukrainian songs, electrifying his audience with the display of his unusual talents. Jascha Fisherman provided an excellent pianistic background.

In lieu of the usual organ recital at the Northside Carnegie Hall, Dr. Koch invited the Choir Ensemble Society, under the conductorship of Lyman Almy Perkins, for the performance of Chadwick's Christmas cantata, *Noel*.

Neva Morris, chanteuse, and an artist pupil of Lyman Almy Perkins, presented in Carnegie Lecture Hall a program of traditional and original sketches. Her offerings were excerpts from Humperdinck's *Haenel* and *Gretel*, and a group, *Raggedy Ann*.

Assisted by Helen Bennett, danseuse, a fairy fantasy based on songs of Leoni, Wells and Brewer was given an interesting performance. The latter included nine little

(Continued on page 41)

Rochester Hears World Premiere of Samuel L. Barlow Piano Concerto

Philharmonic Orchestra Presents Interesting Work Dedicated to New Conductor, Eugene Goossens—Well Known Artists Give Concerts

ROCHESTER, N. Y.—The world premiere of a piano concerto by Samuel L. Barlow, New York composer and teacher, was given by the Rochester Philharmonic Orchestra at its sixth matinee concert on January 23 in the Eastman Theater. The composer himself was at the piano and was applauded by a large audience.

Mr. Barlow has dedicated his new concerto to Eugene Goossens, conductor of the Rochester Philharmonic who conducted the concert. The general verdict was that he has written an interesting piece of music, full of ideas which he kept clear of the American failing for jazz.

Stewart B. Sabin wrote in the Democrat and Chronicle: "The audience liked this new concerto; one believes hearers were pleasantly surprised, for if they read Lawrence Gilman's program notes, they may have expected something academic and peculiar; this music is neither."

Mr. Barlow came to Rochester early in the week and was entertained by Mr. Goossens and shown through the Eastman School of Music and allied organizations.

The Philharmonic program on the same occasion included the *Fingal's Cave* overture of Mendelssohn, the D minor symphony of Franck and a first Rochester performance of a Bach passacaglia and Fugue arranged by Respighi. The soloist was Nicholas Konraty, bass-baritone of the Eastman School faculty and former member of the Russian Grand Opera Company, who sang an aria from Andre Chénier and Mousorgsky's *Hopak*.

Since the holidays musical activities have

been in full swing in Rochester. Elisabeth Rethberg was the first visiting artist after the holidays, continuing Series B of Eastman Concerts. Yehudi Menuhin, boy genius of the violin, astonished a large audience the week after with a program that included the No. 22 concerto of Viotti and short pieces by Mozart, Corelli, Paganini and others. Paul Robeson was the next visitor, appearing before an audience that filled the regular seating capacity and overflowed onto the stage.

The matinee concerts of the Rochester Philharmonic have sustained the high standard established by Mr. Goossens when he came to Rochester to organize the orchestra seven years ago. Only three more matinee concerts remain, with a first Rochester performance of the Romantic symphony of Dr. Howard Hanson, director of the Eastman School, as one point of interest, and the first Rochester performance of Scriabin's Poem of Fire, with the Eastman School chorus and Emanuel Balaban at the piano, as another.

Plans are under way for a memorable concert on February 27, when Eugene Goossens makes his final appearance as conductor of the Rochester Philharmonic. Next year he is to assume his new duties as conductor of the Cincinnati Orchestra, while Fritz Reiner, the retiring conductor, comes to Rochester for four concerts as guest conductor of the Philharmonic. Mr. Goossens' projected departure, after eight successful seasons, has occasioned much regret in Rochester.

H. W. S.



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girl dancers from the Karl Heinrich studios. Margaret Stoerkel Wilhelm was an efficient accompanist and also contributed two solo groups.

Molinari, assuming the baton helm as guest conductor, led the Pittsburgh Symphony through the season's second concert in a program comprising Beethoven's Pastoral, Respighi's arrangement of old dances for the lute and the Tannhäuser overture. Louise Lerch, lyric soprano, was the soloist singing the Depuis le jour, from Louise and an aria from Bizet's Pearl Fishers. An enthusiastic audience warmly applauded the orchestra, conductor and soloist.

The Kittanning Choral, under the conductorship of Lyman Almy Perkins, was a recent feature of Dr. Koch's organ recital program in the Northside Carnegie Music Hall. Claire McMurray Henderson, soprano, was the guest soloist with Charles Shotts at the piano. The chorus sang Gounod's Gallia and a fantasia from II Trovatore. R. L.

Syracuse, N. Y. On January 5 Lawrence Tibbett, appearing under the auspices of the Morning Musicals, packed the Lincoln Auditorium to the doors. The stage was so filled that only a narrow lane was left for the passage of Mr. Tibbett and his accompanist. All the standing room the law would allow was sold, and several hundred people were turned away. The success of his recital can be judged by the fact that he sang one or two encores after each group and four or five extra at the end of the program.

Albert Spalding appeared January 10 with the Syracuse Symphony Orchestra and was given such an ovation at the end of his number that, in spite of the rule against encores, he was forced to return and play a Bach number for the violin alone.

January 12, the New York Grand Opera Company gave the first of a series of four operas. The public evidently thought that these performances were going to be nothing much to listen to, for the audience the first night was a small one. The performance was so good, however, that Rigoletto the second night drew a fine and appreciative audience. Martino Rossi sang the part of Rigoletto in the finest Italian style.

That morning in the Lincoln Auditorium the Morning Musicals presented the Jacques Gordon String Quartet. Making its first appearance in Syracuse, this organization was at once established as one of the first class string quartets to be heard this season. The program was a most interesting one, and it was beautifully played. That afternoon the advanced students of the Music Department of the College of Fine Arts gave a recital in Crouse College Auditorium.

On January 20 Galli-Curci appeared at the Mizpah Auditorium. Ten or twelve encores tell the story of her success. H.

Portland Symphony Presents Messiah—Other Notes

PORTLAND, ORE.—With the assistance of the Portland Choral Society and four local soloists, the Portland Symphony Orchestra recently presented Handel's Messiah. Mr. van Hoogstraten conducted the ensemble, which thrilled the huge audience. Soloists included Augusta Welker, soprano; Olga Stoole, contralto; J. MacMillan Muir, tenor, and Everett Craven, baritone. Very effective was the Pastoral Symphony, likewise the final number, the Amen Chorus. Thanks to Conductor van Hoogstraten, it was one of the finest performances ever heard in the Public Auditorium. Frederick W. Goodrich assisted at the municipal organ. There was a capacity audience.

Recently the Portland Symphony Orchestra, William van Hoogstraten, conductor, at one of its Monday evening concerts, played Brahms' Variations on a Theme by Haydn; also Schubert's Symphony in C major. The soloists was Giles Gilbert, in Beethoven's Concerto No. 4, in G major, for piano and orchestra. Mr. Gilbert scored high with the large audience. That Conductor van Hoogstraten has brought his orchestra to a high standard of efficiency is indisputable.

La Argentina's dance recital was a rare treat to the huge audience which packed the Public Auditorium. Steers & Coman had charge of the recital.

The Liebeslieder Ensemble, booked by Steers & Coman, appeared before a large and enthusiastic audience at the Public Auditorium.

Margaret Hamilton, pianist, brought here by the Oregon State Federation of Music Clubs, gave a brilliant recital in the Behnke-Walker Auditorium. J. R. O.

Miami Symphony Scores — New Concertmaster Presented

MIAMI, FLA.—The second of the season's concerts was given by the University of Miami Symphony Orchestra January 18th before another large audience, in the auditorium of the Miami Senior High School, and as usual a success was scored.

The program tended more toward the technical and intricate, appealing particularly to musicians who understand the difficulties encountered in conquering such compositions. Arnold Volpe, conductor, is varying his

concerts with some of the less known numbers, thus providing a wide range, both for the auditors and the seventy members of his organization.

There were three compositions given by the orchestra, starting with Symphony No. 13, G major, by Haydn. This also is known as the Oxford Symphony. The aggregation next gave the symphonic poem, Les Preludes, by Liszt. In closing, the Capriccio Espagnole by Rimsky-Korsakoff furnished five contrasting movements with Spanish themes that fire the senses, delicate interludes by solo instruments and then the swing of the strings.

A feature of the program was the appearance of Sol Nemkovsky, new concertmaster, who was brought to Miami from Chicago by Mr. Volpe. He delighted the audience with violin concerto No. 4, D minor, by Vieuxtemps. Mr. Nemkovsky proved to be a thorough artist, and supported by an excellent orchestra accompaniment he gave a fine performance. In response to the insistent applause, he played a brief caprice, with piano accompaniment by Mr. Volpe.

Two recent meetings of the Mana-Zucca Club presented first a program of Christmas music and secondly a miscellaneous program, the high light of which was the participation of Mana-Zucca in Grieg's Sonata in F, the violinist was Jane French. The other participants were Betty Kimball, pianist, Belle Bissett, contralto, Frances Druckerman, pianist, and Adelaide Rittenhouse, mezzo-soprano. Miss Rittenhouse was also director of the Carolers on the Christmas program. E.

Milwaukee Hears Messiah
Splendidly Performed by Merged Arion Club and Musical Society—Soloists Applauded Heartily—Impressive Program

MILWAUKEE, Wis.—Handel's oratorio, The Messiah, was given a beautiful performance by the combined choruses of the Arion Club and Musical Society, numbering 250 voices. The event, in the city Auditorium, marked the second festival concert appearance of this impressive new musical merger of the two noted old clubs, and was conducted by Dr. Daniel Protheroe, long the Arion director; he had the assistance of the Milwaukee Philharmonic Orchestra, and four capable soloists—Letitia Jones-Hoe, contralto, and Marie Herron Truitt, soprano, leading local singers, and William Russell, Chicago basso, with the tenor solo parts sung by Attilio Baggiore, an American-Italian singer who has been invited by Mussolini to sing at the new Constanza opera in Italy. Harry Neill, formerly of the U. S. Marine Band, ably played the trumpet solos.

An audience of 2,500 acclaimed the performance. A splendidly effective production, which gave the old work new meaning, resulted, a real apotheosis of the Christmas spirit being achieved. Hearers applauded singers and choruses repeatedly, and the group thrilled with sweeping effects. Mrs. Hoe sang with nobility of style, Mrs. Truitt disclosed a most agreeable bright voice, and Mr. Russell commendably handled bass solos. Baggiore created something of a sensation by the vitality with which he imbued his solos.

The Civic Music Association, possibly the first to be organized in this country, arranged a most impressive program, given at the Auditorium by the Young People's Symphony orchestra of ninety-five players, directed by Milton Rusch. Assisting was Frederick Carberry, a master at community singing, who, with the Milwaukee MUSICAL COURIER correspondent, originated and promoted the organization of the civic association in 1916, and with Carl Skinrood and Dean Liborius Semmann, put on, probably for the first time in the United States, a Music Week.

The orchestra is composed of graduates of the orchestras of the various high schools and community centers, and includes young men and women, two of whom have developed such capacity that they have been accepted by Frank Laird Waller as regular members of the Milwaukee Philharmonic Orchestra. Their ability to handle with such amazing fluency Beethoven's First Symphony is largely due to the painstaking and thoroughly able direction of Mr. Rusch. Besides the symphony, the orchestra played several descriptive works without noticeable blemish and with an evenness and compact ensemble which roused ringing applause. The interpretations were of a quality that made the audience of 2,000 forget that the group were only shortly out of high school.

A skillful picturization of the story of the birth of Christ was given by members of the Wisconsin Players, directed by Elsa Ulbricht, who used light and a cyclorama so as to accomplish a genuine illusion. Mr. Carberry by his personable, inspiring gift to rouse an audience out of themselves to real expression in mass singing, directed the audience in Christmas songs with great success. Much appreciated also was the refined singing of carols by sixty members of the Stillman-Kelly chorus of the Milwaukee State Teachers' College. J. E. McC.

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Washington Recital by Paul Robeson

Paul Robeson, baritone, gave a recital in the Auditorium, Washington, D. C., on January 21. His voice, his personality, his temperament, and naturally his color, made his singing of Negro songs and spirituals unsurpassable. With the greatest dignity and simplicity—rather bashfully—he took his applause, and very graciously gave a number of encores. He stood quietly, with one arm resting on the piano, and with the emotions of his songs showing only in his face. No white man can bring quite that reverence into a spiritual, or quite such pathos into such songs as "Water Boy" (arranged by Avery Robinson), which, with Paul Robeson singing it, takes on all the feeling of the Negro convict in the South. Robeson's endings to his songs were particularly artistic, and often were on such a soft note that the proverbial pin could have been heard, but all through his singing the artistic effects were superb, and there was no forcing or showing off; one had the sense of something being held in reserve all the time.

The five spirituals sung were all arrangements by Robeson's accompanist, Lawrence Brown, who by the way is an artist in his own right. The harmony, the balance, and the carrying out of the idea of the song in all Brown's accompaniments (which were chiefly his own compositions) were exquisite. Deep River has often been played and sung, but never as it was done by Robeson and Brown.

Paul Robeson showed that he could handle, also, a slightly humorous theme with a light touch when he sang, as an encore, "Scanalize My Name." And when the audience would not stop applauding, he gave as his final encore the song that made him famous in England and in this country, "Old Man River." Robeson has just returned from triumphs in London as the Moor in Shakespeare's "Othello," but it is his voice

and his artistic handling of it that will give him the greatest glory.

M. W.

Tina Paggi Scores in Malta

Tina Paggi recently had a most successful opera season in Malta, being co-starred with the celebrated baritone, Stracciari. Of her essay of Violetta in *Traviata*, the Chronicle and Imperial Services Gazette said:

"Tina Paggi transported us from the everyday to the realms of unhappy romance. Her voice is exquisite. She sings with a clear, crystal-like quality and a purity of tone that make every note a sheer delight. Her attack is something at which to marvel—so clear and so true. Signa. Paggi is also an accomplished actress who with the sure touch of an artist plays upon the emotions of her audience. She captures the heart of her character and of her music. Hers is a charm that is more than superficial, but is the outcome of keen artistic perception. She is dramatic and passionate; one forgets that she was acting, and wept and suffered with her. Her singing of Ah, fors e lui and Amami, Alfredo were greeted with tumultuous applause."

Of Miss Paggi's Gilda in *Rigoletto*, the same paper commented: "As Gilda, Signa. Paggi gave a performance that will not be easily forgotten. Her rendering of Caro Nome was utterly perfect. Her beautiful voice, with the exquisite purity of tone and remarkable technic that are so markedly characteristic of every note, enraptured the audience and compelled their admiration. Signa. Paggi is doubly blessed; not only is her voice perfect in technic, it is sympathetic in quality—a rare combination in a coloratura soprano and one which some of the most famous singers the world has ever known have been unable to achieve. Signa. Paggi achieves it—and with it an attractive appearance and an engaging personality. What then remains to be said of her but

to bid her a reluctant farewell and express a hope for her return?"

Tillotson Artists Busy

Marion Armstrong, Canadian soprano, gave a Christmas program at the Y. W. C. A. in New York, on December 21, substituting for Ellery Allen, who was taken ill. Miss Armstrong is singing in Canada this month.

Ellery Allen's program, "Songs My Grandmother Used to Sing," has secured for her twenty-eight engagements this season so far, many of them being among the important women's clubs, including the Hartford Woman's Club of Hartford, Conn., the Englewood Woman's Club of Englewood, N. J., Daughters of the American Revolution in Trenton, N. J., and others. She appeared at the Brooklyn Little Theatre recently for the benefit of the Long Island College Hospital. Miss Allen was heard again in Brooklyn February 4, and will give a Boston recital late this season.

Arthur Van Haelst, young baritone, sang at Englewood, N. J., on January 20. Elsie Luker was heard at the American Women's Association on January 16. Leonora Cortez, American pianist, has had much success in Europe and is now in America until the spring.

Betty Tillotson announces the management of Stuart Gracey, American baritone, who will reenter the concert field about February 1. Mr. Gracey, who won success with the Philadelphia Grand Opera Company, and in many concert engagements, under the direction of Walter Anderson, will be remembered as an artist of merit. He returns to New York to begin a season in oratorio and concert.

Elsie Luker appeared at the Woman's Press Club on December 27, singing a group of German Lieder and Christmas songs. This young woman has already gained the admiration of many audiences in New York, she being a splendid musician. Winifred Keiser

has been compelled to cancel several engagements owing to illness; this young soprano had to miss many important engagements in December and January.

Monte Carlo's Musical Season in Full Swing

Among the principal attractions of the popular Riviera season must be numbered the famous opera house, whose season opens on January 22 and will continue until the middle of April. Raoul Gunzbourg, who has been manager there for thirty years, is intending to produce not less than twenty-one operas, conducted by Gabriel Grovlez, and Marc-Cesar Scotti. Among the singers announced are such well-known names as Mary Garden, Ava Sari and Chaliapin.

Under the enterprising management of René Blum, the Monte Carlo Theater has been giving a number of classical French operettas, introduced into their repertory this season with much success. The Casino Orchestra, directed by Paul Paray, is also giving an excellent account of itself. The soloists engaged for its concerts include artists of the caliber of Rubinstein, Cortot, Edwin Fischer, Fritz Wolf, Lotte Lehmann and Elizabeth Schumann.

H. J.

George Liebling's Los Angeles Success

Playing his own Concerto Eroico with the Philharmonic Orchestra of Los Angeles on December 14, George Liebling distinguished composer-pianist, received six recalls and the no-encore rule was suspended. The packed house, conductor Rodzinski and the orchestra accorded the artist a genuine ovation. The Los Angeles press unanimously gave him superlative praise. Liebling played the same concerto when the Philharmonic visited San Diego on January 9.

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SPIRIT SONG, BY THEOPHIL WENDT; THE CALL OF KANSAS, BY CHARLES SANFORD SKILTON. Spirit Song is one of Mr. Wendt's now famous South African songs based on native melodies. Mr. Skilton's song was awarded first prize by the Kansas Federation of Music Clubs at Chanute. It is all about Kansas. (Carl Fischer.)

CHURCH SOLOS WITH LATIN TEXT. Twelve pieces selected from standard European and American composers. English words are provided for most of the songs. (Ditson.)

JES' DREAMIN' OF YOU, Southern plantation song, BY GRANVILLE ENGLISH. Simple and popular. GRANDPA, BY HENRY EVERETT SACHS. Humorous. JUS' LOVIN' YOU, BY LILY STRICKLAND. A real negro song. WHEN THE SWANS FLY, BY ARTHUR NEVIN. A beautiful Irish lament. THE DAY'S BEGUN, BY CLARA EDWARDS, a strikingly fine, passionate and impressive composition. SPRING WEATHER, BY FRANCESCO B. DE LEONE, a waltz song dedicated to Cecil Fanning. 'NEATH THE SKIES, BY PIETRO CIMARA. A love song of Italian flavor. RECUERDOS, BY MARIA GREVER. (G. Schirmer.)

ORGAN MUSIC

NOTRE DAME ON A SUMMER DAY, THREE DESCRIPTIVE PIECES BY RUSSELL SNIVELY GILBERT. They are entitled: Sunrise on a Window, Birds Among the Spires, and Sunset Shadows. The composer of these charming little pieces has evidently had definite conceptions in view in their composition. They are very expressive and excellently suited to the organ, offering many possibilities for interesting effects of registration. (White-Smith.)

PRELUDI AND FUGUE IN D MINOR, BY W. H. GEHRKEN. There are no atonal effects or suggestions of modernism in this music. It is straightforward writing of a traditional sort, very excellently and attractively conceived and executed. The composer is a first rate contrapuntalist and has written an interesting fugue without overloading it with difficulties. (White-Smith.)

THOU ART MY ROCK, By CARL F. MUELLER, a paraphrase on a familiar hymn. SUNDOWN AT SANTA MARIA, BY ROLAND DIGGLE, a melodic piece, attractively arranged. It is dedicated to Harold Vincent Milligan. THE ANGELUS, BY EDWIN H. LEMARE, One of Lemare's beautiful melodies. (White-Smith.)

BRIDAL SONG "TO A NORDIC PRINCESS" (GRAINGER), ARRANGED BY LYNNWOOD FARNAM. This is the music that was written by Grainger in honor of his bride on the occasion of his marriage. It is very lovely and has been beautifully arranged by the late Mr. Farnam. (G. Schirmer.)

EASTERN ROMANCE (RIMSKY-KORSAKOFF), TRANSCRIBED BY ERNEST BRENNECKE. Rimsky-Korsakoff is always at his best when he writes oriental music, and this is an excellent example of his style. As arranged by Mr. Brennecke it makes an attractive organ piece. (G. Schirmer.)

PIANO MUSIC

EIGHT PIECES OF MODERATE DIFFICULTY, BY DOROTHY BELL BRIGGS.—The titles indicate their nature: At the Sea Shore, Frolic of the Gnomes, Nocturne, Plantation Pickaninny, Skating, The Cuckoo, The Pirate, and The Toy Music Box. They come between grade two, The Cuckoo, and grade four, Nocturne, and are short, graceful and pleasing. Indeed, some of them have a musical and, strangely enough, a dramatic quality that are quite unusual in these grades. The composer has accomplished her purpose without overloading the music with technical puzzles. (White-Smith, Boston).

THREE LITTLE PIECES, BY LYDA AVERIT SIMMONS.—They are of a picturesque and descriptive nature with attractive titles: In the Witches Path, The Rooster, and At the End of the Rainbow. The grade is one or two, and they are valuable exercises in expression. (G. Schirmer, New York).

PETITE GAVOTTE, BY BERENICE BENSON BENTLEY.—Except for the final chords, the two hands play in the treble clef throughout this little piece. The style is an interesting imitation of the classic gavotte idiom. An exercise especially in time changes,

staccato and rapid dynamic variations. (Summy, Chicago).

Cleveland Institute Ends First Semester

Eighty-three students of the Cleveland Institute of Music appeared in the semi-annual Open Student Concert of the school given on January 30 in the large auditorium of



ALICE SPIELMAN,

who played the first movement of the Beethoven Concerto at the concert given at the Cleveland Institute of Music, which marked the close of the first semester.

John Hay High School. The event marked the close of the first semester at the Institute and featured students of all ages in solo and ensemble numbers. The Madrigal Chorus, with fifteen mixed voices, was conducted by Ward Lewis, director of ear training and solfège, and presented the best voice students of the school. The Senior Orchestra was conducted by Beryl Rubinstein.

This orchestra, which numbers fifty-three players, has made a name for itself in its community. Three students divide the honors of being soloist with the orchestra, each playing the solo part of one movement of the Beethoven Concerto in C minor for piano and orchestra. They were Alice Spielman, Lawrence Stevens and Bessie Sharff.

Mary Wigman's Musical Accompaniment

When Mary Wigman dances there is no music in the orchestra pit. In some of her numbers she uses almost no accompaniment at all. In fact, she follows no music in her dancing. All her accompanying instruments are located on the stage, in the "wings" to the left, and are manipulated and played by Hanns Hastings, pianist, and Meta Menz, both from Berlin. They read the cues and tempos from the dancer's eyes.

Miss Wigman dances madly to the tumult of primitive instruments of many kinds—noises, most of them delightfully harmonious and fascinating, coming from the beating of drums of various kinds and sizes and of different tonal qualities—kettle-drums, Chinese and Burmese gongs, brass basins, flutes, Indian tom-toms and Japanese gamelons. One instrument, called a Negro drum, is a sort of hollow piece of tree-trunk, about two feet long and six inches in diameter.

When Miss Wigman dances to piano accompaniment, she is using the music for her own ends. She employs no classical music. Instead, she invents or improvises music for herself. Occasionally she uses folk songs. The instruments she uses in her dancing are those that would be called outlandish by other dancers.

Radio Appearances of Klibansky Singers

Among singers recently heard over the air from the Klibansky Studio were: Jack Arthur, stations WOR and WABC; Cyril Pitts and Herman Larson, WJZ; Louise Smith, WOR; Ada D'Orsey, soloist with the Salom Orchestra, over WABC, January 20; Given F. Rouse, WMSG, and Edna Lambirth, WEAF. Gisela Dauer was heard in another recital, on January 25, at the Educational Alliance, New York.

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Chicago Civic Opera House Sold Out for Gigli Concert

Another Capacity Audience Sees Mary Wigman Dance—
Horowitz Fills Orchestra Hall at Benefit Recital—
Society of American Musicians Contest Winners
—Symphony Programs and Other
Concerts—Other Notes

CHICAGO.—The directors and trustees of the Olivet Institute presented Beniamino Gigli in a benefit concert at the Civic Opera House on February 1. Even though the price of admission for the stalls was \$7.50 each, the house was sold out. That was as it should be, as the Olivet Institute is an institution that has done remarkable work in this city. During recent weeks the Olivet Institute has been a refuge for hundreds who have lost all means of support.

Throughout the afternoon Gigli sang with his familiar artistry and glorious voice and delighted the vast assemblage with operatic arias, Neapolitan songs which he sang in such voice as to arouse the enthusiasm of his hearers. Miguel Sandoval played the accompaniments for the tenor.

Between numbers Eulalie Kober, pianist, an artist pupil of Cecile de Horvath, played the A flat Polonaise by Chopin. Another soloist, Josef Rosenstein, violinist, with the assistance of Prudence Neff, accompanist, played numbers by Ravel and Bazzini.

STELL ANDERSEN—SILVIO SCIONTI

Stell Andersen and Silvio Scionti, who have made a big name for themselves as piano-duettists, appeared at Kimball Hall on February 3 in a well balanced and interesting program, which they played brilliantly. Glenn Dillard Gunn, in his review in the Chicago Herald-Examiner stated "Their technical attainments are exceptional even in this day of universal virtuosity. Their ensemble is impeccable. Their use of contrasts is marked by that good taste which avoids all exaggeration yet acknowledges the impulse of a lively imagination." To that tribute from a pianist-critic, we may add that the audience was most enthusiastic, and rightly so, and that it is the hope of musical Chicago that these two artists will in the future be heard often in the city where both count innumerable friends and admirers.

MARY WIGMAN DOES IT AGAIN

Mary Wigman gave her second program here within a fortnight and again sold out Orchestra Hall. Though the size of an audience should rarely be made the most important factor in a review, it does not seem amiss to emphasize here the fact that Mary Wigman is one of the very few performers who today are able to pack an auditorium of the size of Orchestra Hall. Having reviewed the performance of this dancer when she first made her art known in Chicago, it remains for us to state only that the audience applauded her vehemently.

EMMA CANNAM SINGS

Emma Cannam, soprano, furnished the program for the Twilight Musical Series at the Beachview Club on January 25, which proved to be the most delightful of the season. The popular singer presented a program that was varied and interesting. Luella Ruth Cannam was the skillful accompanist.

Mrs. Cannam gave a musical at the Seneca Hotel on February first. Other engagements in the immediate vicinity during her stay in Chicago, included "Next Week at the Symphony" series presented at Lyon & Healy's when Mrs. Cannam sang a group of German songs and Felix Borowski gave the lecture. Mrs. Cannam was also soloist at the meeting of the Twentieth Century Club, Park Ridge.

JOHN ERSKINE HERE

A luncheon was given at the Tavern Club on January 25 in honor of Dr. John Erskine by Mr. and Mrs. Arthur Bissell. The following day at Lyon & Healy concert hall, Mr. Bissell, who is vice-president of Lyon & Healy, introduced Dr. Erskine to some fifty

musicians. Dr. Erskine then gave an informal lecture, which was much enjoyed.

WALTER SPRY PRESENTS PUPIL

On January 20, Walter Spry, well known pianist and teacher, presented his artist pupil, Eulalia Herrmann, and Madeline Coffman, violinist and pupil of Ludwig Becker in a recital at the Woman's Club in Evanston. The program included numbers by Grieg, Saint-Saens, Liszt, Chopin, Scriabine, Rachmaninoff, Chaminade-Kreisler, Sarasate, Tschaikowsky, Spry, Scott and MacDowell. Margaret Farr played excellent accompaniments for the violinist and Mr. Spry was at the second piano for the MacDowell concerto in D minor. The young artists gave a good account of themselves, and delighted a most enthusiastic audience.

Vladimir Horowitz

Orchestra Hall, auditorium and stage, was crowded on January 28 for the benefit given for the Dorothy Kahn Club for Crippled Children, which sponsored the recital given by that wizard of the piano, Vladimir Horowitz. Horowitz is also scheduled for a recital on March 15, when he will play a Chopin program.

BARRERE LITTLE SYMPHONY

Perhaps the best concert in the Chicago Chamber Music Society's series was that given at Orchestra Hall, on February 5, by the Barrere Little Symphony, which made a decided success with the chamber music devotees who attend these concerts.

Following its usual custom of presenting works by American composers on every program, the Little Symphony offered numbers by John Alden Carpenter and Charles T. Griffes. These and others by Rameau, Haydn, Gluck, Debussy and Albeniz made up an enjoyable program, performed by Barrere and his musicians in a manner which evoked the enthusiastic approval of the many listeners present. Flute solos by Barrere were a distinctive feature of the concert.

SOCIETY OF AMERICAN MUSICIANS CONTEST

Another highly successful competition held by the Society of American Musicians came to a close on February 1, at Kimball Hall, after a dinner meeting attended by many members of the society, distinguished guests, critics and the judges of the evening. This competition was for appearances in the Bertha Ott concert series, and was sponsored by this prominent manager.

Of the five finalists Vera Gilette was chosen to give a piano recital at the Civic Theater, under Miss Ott's management, on February 22; Lucia Altonian, soprano, and Florence Autenrieth, cellist, were chosen to give a joint recital at the Civic Theater, on March 22, and a special concert will be given on a date to be announced later, at Kimball Hall, by the three winners in the other categories: Ruth McNeill, organ; John Thet, baritone, and Lucile Turner, violinist, under the auspices of the Society.

An important announcement was made at the meeting to the effect that a Mason & Hamlin piano is to be awarded to the successful competitor in a contest to be arranged by the society in late spring. A beautiful grand has been donated by the Cable Piano Company of Chicago.

ANOTHER SOCIETY OF AMERICAN MUSICIANS CONTEST

Announcement is made of another contest under the auspices of the Society of American Musicians, the winner of which will receive as reward a Mason & Hamlin piano,

donated by the Cable Piano Company. The contest, which will be held within the next few months, is open to students from Illinois, Michigan, Indiana and Wisconsin, who may study or have studied with any teacher in these states. Detailed information may be obtained from the contest director of the society.

CHICAGO PROFESSIONAL MUSICIANS FOUNDATION

Professional musicians of Chicago in financial need will receive assistance through the Relief Fund of The Bohemians by applying to the treasurer. All applications should include full name and address, with telephone number and some information as to present conditions and needs. Every application will be investigated thoroughly by the committee and the names of the applicants will not be published. Applicants must have served as professional musicians in Chicago for the past five years and must now be residents here.

CHICAGO SYMPHONY PROGRAM

Dr. Frederick Stock is evidently a great believer in modern novelties, presenting as he does many new works during the season. For the Friday-Saturday program of February 6 and 7, he had programmed Miaskowsky's tenth symphony and Gruenberg's symphonic poem, *The Enchanted Isle*, for the first time here. For good measure he added the modern Rabaud Symphonic poem, *La Procession Nocturne*. Dr. Stock has so far presented five symphonies by Miaskowsky, and this last one is the most modern, and perhaps least enjoyable, for it abounds in dissonance, sombre moods and rarely charms the ear. Though of Russian birth, Gruenberg does not lean too much toward the wonted gloom of that race, and his symphonic poem reveals imagination and a tendency toward pleasant melody. His *Enchanted Isle* proved to the liking of the listeners.

Then there was Mozart's D major Symphony and Liszt's *Tasso*. In the moderns Conductor Stock and his men accomplished unusual virtuosic feats and in the ancients some of their finest work of the season.

BUSH CONSERVATORY NOTES

On February 5, a program was given by Jane Robinson Perry, Rita Estyn and Beulah Jelinek, piano students of Jeanne Boyd, Charlotte Johnson, soprano, voice student of Erma Rounds and Alfred Moses, violinist, student of Fritz Renk.

Voice students of Mae Graves Atkins have been recently engaged in the following activities: Lillian Molter sang a group of songs at the organ recital in the First Presbyterian Church of Freeport, Ill., on January 18. Stanley Ibler has been engaged as soloist at the First Church of Christ Scientist, Freeport, Ill.; Ruth Mills gave a group of songs for the Mendelssohn Club of Rockford on January 16. Edna Thompson has been engaged as soprano soloist at the First Presbyterian Church of Chicago. Augusta Siroky sang at the recent meeting of the Interracial Club at the Chicago University Settlement House.

Emily Fleck, soprano, student of Mme. Justine Wegener, was soloist at both the German and English services at Saint Paul's Lutheran Church on Sunday last.

Catherine Shea, soprano, student of Theodore Harrison, was soloist at Grace Episcopal Church on January 25.

Edith Trewartha, soprano, student of Erma Rounds, was one of the soloists at the last meeting of the Chicago Artists Association.

CHICAGO'S MUSICAL COLLEGE ACTIVITIES

Katherine Wooldridge, soprano, pupil of Frantz Proschowski and Alice Hackett, gave a radio recital over Station KGRS in Amarillo, Tex., the early part of January.

William Pfeiffer and Robert Long, voice students of Graham Reed, accompanied by James Allen, pianist, pupil of Rudolph Ganz, gave a program of solos and duets on January 20 for the Norway Club.

Helen Berggren, student of Arch Bailey, sang a group of Swedish songs over Station WIBO January 25.

Sylvia Cline, artist student of Maurice Aronson, appeared recently as soloist with the Tuesday Morning Club of Dayton, O.

Miriam Ulrich, pupil of Edward Collins, and Sam Raphling, pupil of Rudolph Ganz, were soloists with the Chicago Symphony Orchestra on the 5th and are to appear again on the 19th of February.

Ella May Opel, piano student at the College, appeared in a group of solo numbers on January 26 at the Englewood Women's Club.

Margaret Kayne, piano student, played a group of solos for the Sisters of Charity at the Masonic Temple on Randolph Street on January 22.

Marie Healy, coloratura soprano, pupil of Frantz Proschowski, sang for the Chicago Association of Commerce on January 20 at their meeting in the Hotel La Salle.

Evelyn Ewert, student of Gordon Campbell, sang a group of French songs in costume for the Chicago Junior Club on January 20 at the Sovereign Hotel.

Pupils of Gordon Campbell gave a recital February 5 in the Little Theater of the College.

Virginia Vanderburgh, student of Edward Collins, gave a piano recital February 3 in the Little Theater.

PAUL ROBESON

Orchestra Hall was completely filled on January 30 for the recital of Paul Robeson, who made such a successful debut here a short time ago and who is living up to his reputation of a fine interpreter of song literature. Gifted with a beautiful voice, Robeson also knows how to sing and how to enunciate; thus, his performance left nothing to be desired but a great deal to be admired.

SYMPHONY CONCERT

The regular Symphony concerts on January 30 and 31, were given without any soloist, but brought for first hearing here, Daniel Gregory Mason's *Chanticleer*, a festive overture. The gifted American composer and head of the music department of Columbia University, was on hand and no doubt was elated by the manner in which his composition was performed by the orchestra, and at the reception given it by a well pleased public.

The program also included *The Garden of Faid* by Arnold Bax, a work which has not been heard in Chicago for nearly ten years; Haydn's *Symphony in C minor* was also played as well as selections from *Act Three* of Wagner's *Siegfried*, arranged for concert performance by Dr. Stock, and Schumann's *Genoveva* overture.

MARGARET MAXWELL WEDS SURGEON

Margery Maxwell became the bride of Dr. Frederick Brown Moorehead, widely known surgeon of Chicago, last week. Miss Maxwell, who began her professional career as soloist at the First Congregational Church in Evanston, made her debut with the Chicago Civic Opera in 1917. Since then she has sung with that company as well as with the Ravinia Opera Company, and has also won success abroad and in the concert field throughout this country. Miss Maxwell is a graduate of the University of Montana.

Dr. Moorehead has been a professor of oral surgery and pathology at the college of dentistry of the University of Illinois. He is also on the staff of the Presbyterian and Children's Memorial Hospitals and other institutions. He is prominent in national, state and city medical associations.

BEETHOVEN TRIO CONCERTS

The Beethoven Trio, of which M. Jennette Loudon is the founder and pianist, will again give a series of three chamber music concerts, at the Cordon Club, on the Sunday

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PRINCESS LEILA BEDERKHAN,
Oriental dancer, now in New York, who will soon make her debut before the American public. Princess Bederkhan is the granddaughter of Emir Bederkhan, the last free ruler of Kurdistan. Her dancing radiates all the alluring mystery of the Oriental and many of her costumes are made of genuine antique and priceless Oriental materials.

afternoons of February 15, March 8 and March 29. Interesting programs have been arranged.

AMERICAN CONSERVATORY NOTES

Artist students of the American Conservatory distinguished themselves by winning in all sectional contests held under the auspices of the Society of American Musicians for appearances in debut recitals in Chicago this spring under the management of Bertha Ott, Inc. These students were Lucia Altonian, soprano, pupil of Edoardo Sacerdote; Florence Autenrieth, cellist, pupil of Hans Hess; Vera Gillette, pianist, pupil of Kurt Wanick; Ruth McNeil, organist, pupil of Emily Roberts; John Thut, baritone, pupil of Charles La Berge and Lucille Turner, violinist, pupil of Herbert Butler. From the above winners will be chosen those who will be presented in recitals on February 22 and March 22.

Adolf Weidig was guest of honor at the concert given by the West Pullman Women's Chorus, Margaret Gillispie, director, on February 6 in the First Methodist Church, Pullman, Ill. The club will sing a group of Mr. Weidig's compositions.

Rudolph Reuter, pianist of the faculty and George Garner, baritone, former artist student of Charles La Berge, will appear as soloists in the performance of Stage Works with Chamber Orchestra to be given at the Goodman Theater on February 8 and 9 under the sponsorship of the International Society for Contemporary Music, Chicago chapter.

Ruth Walker, pianist of the faculty, was soloist at the afternoon tea concert at the Allerton House on January 25 at which time she played numbers by Dohnanyi, Wagner-Brassin, Debussy and Grainger.

Bush Conservatory Announces Course by Victor Prahl

Victor Prahl, who has met with such eminent success in Paris, both in concert and teaching, is conducting a ten week term at Bush Conservatory, after which he leaves for Europe to be soloist with the Orchestre Symphonique de Paris on April 18.

Mr. Prahl is available for private lessons in vocal coaching and is conducting a special repertory class for singers at Bush Conservatory. Members of his class have the advantage of the varied and unusual experiences which Mr. Prahl has had in his associations.

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ciation with the great masters of Europe. A splendid opportunity is offered to everyone interested in program building to enlarge his repertory with some of the new and very interesting song literature which will be stressed in this class.

Rhea Silberta Opens Lecture-Series

Rhea Silberta began her series of five lecture-recitals at the St. Moritz Hotel on Wednesday morning, January 28. Her topic was "Light Opera from Ancient Greece to Broadway 1931, including Old French, Spanish, Viennese, etc."

A large, fashionable audience attended and manifested both interest and appreciation. Before going further, let it be said here that the particular hall in the hotel where the concert was held is charming in atmosphere and surroundings. Thirty-one or two stories above the street, one's eye catches a wonderful vista of New York and on clear days, the room is literally a sun parlor, where the decorations are restful to the eye. The management seems also to make every effort to live up to its word of "Service."

Miss Silberta in her own inimitable manner traced the development of light operas, adding here and there amusing and odd stories to heighten the interest of her remarks. In addition she presented three young artists in a program chosen to illustrate the types of music discussed.

Harvin Lohre, who possesses a baritone voice of admirable quality, sang selections by Paisello, Holter, Perinet and an aria from Suppe's Boccaccio.

Lyana Donaz, a beautiful Spanish soprano, with a light, lyric soprano voice and interpretative ability, was heard in La Mascotte (Audran), Nur für Natur, Lustige Krieg (J. Strauss) and Love is Best of All from Victor Herbert's Princess Pat. Later, in Spanish costume, she gave further pleasure with Spanish songs by De Falla and Valverde.

Mr. Lohre added Lied Aus Wien, Drei Madelhauß, Schubert-Berte and the now popular wei Herzen in Drei Viertel waltz. He and Mme. Donaz closed the program with two duets, which were well sung, one from the Lilac Domino and the other, Brüderlein und Schwesterlein from Die Fledermaus.

An added attraction was James K. Rogers who sang several Broadway hits, making a contrast to the balance of the program. He has a sweet, easy singing voice and good stage personality. The audience had a really instructive and enjoyable time.

Program Given at Musicians Club

At a recent gathering of the Musicians Club at the Barbizon Plaza, John Powell, pianist and Harrison Christian, baritone, were the artists who presented the program.

Mr. Powell played George Harris' Questing Beast and a group of country dances; Mr. Christian interpreted songs by Handel, Haydn, Arnold, Hammond, Dickson, Chadwick and Ronald.

The large audience was demonstrative in its appreciation of the program and insisted on several encores although it had been announced that none would be allowed. Mr. Powell and Mr. Christian were both in splendid form and gave unstintingly of their fine art. It was a happy combination of talents.

La Forge to Direct Lester Concert

The Lester Ensemble will sponsor a concert, directed by Frank La Forge, on Monday evening, February 23, at Witherspoon Hall, Philadelphia. With Mr. La Forge at the piano, there will be Mary Lawrence, soprano; Hazel Arth, contralto; Robert Simmons, tenor; Harrington van Hoesen, baritone; and Mary Frances Wood, pianist. These artists are all from the La Forge-Berumen Studios, New York.

Werrenrath New York Recital, February 16

Reinald Werrenrath will give his only New York recital of the season at Carnegie Hall, Monday evening, February 16. His program will include several unfamiliar Danish songs and three South African songs based on native melodies. There will also be British and American ballads and German Lieder. Harry Spier will be at the piano.

Edith Rinquest Dead

The death from heart failure is reported on January 23 in Denver of Edith Rinquest, associate director of the Rinquest School of Music.

Mrs. Rinquest was one of the most prominent members of the Schmitz Council, and for the past five years assistant teacher at the Schmitz Summer Sessions. She was one of the leading teachers in Colorado and many prominent Colorado musicians as well as several authorized teachers and members of the Schmitz Council attended the funeral services.

The passing of Mrs. Rinquest is a genuine loss to art circles.

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"Music the Best Mind Trainer," a Myth

Jacob Kwalwasser, Ph.D.

Professor of Music Education, Syracuse University

Ever since the unfortunate statement of the president emeritus of Harvard, Dr. Charles W. Eliot, musicians have been claiming intellectual prowess as a product of music education. How gullible of musicians to believe such a perfectly fatuous claim. In a recently published article the author treated this topic from the standpoint of the public schools, but at this time he wishes to attack the problem from the standpoint of the college music student. Freely stated the problem is: Are college students specializing in music superior mentally to college students outside the field of music?

Since most music instruction is predominantly muscular rather than mental, it will not do to compare grades earned in the music course with those earned by non-musicians in liberal arts courses. Probably a better method of comparison is one based upon the intelligence tests given all college freshmen both musicians and non-musicians shortly after registration during the first week of school. All students are given the same test under identical conditions. A great percentage of the students of the University measured come from high schools in the State of New York, which are probably more alike in training, thanks to the Board of Regents, than high schools of most other states. In many colleges, so-called music students enroll for a few music courses to complete a study program that is almost entirely academic. The music student in this investigation, however, is one who pursues a program that is almost entirely musical (piano, voice, theory, instrumentation, conducting, history of music, sight singing, ear training, etc.) with only a few academic elective hours. I am comparing the entrance examination grades of post-high school men and women who are endowed sufficiently, musically, to make music their life work with the examination grades of the remainder of the college students. That this method of segregating musician from non-musician is fair and equitable must be apparent to every reader.

If the conditions of the study are understood we may pass on to the results of our study. Though the truth be painful, we must proceed. We find that the average percentile of the musician is below median; that the music student is inferior mentally to the non-music student. Since over one hundred and twenty-five students are involved there need be no hesitancy in accepting the results as indicative of the relative standing of music and non-music student. Although the inferiority is not very great, it exists nevertheless.

It is beyond the scope of this article to go more thoroughly into the facts reported above. But if music is such a magnificent mind-trainer, why does it not give the musician some advantage on such a test as a college entrance examination? Where shall we find this vaunted superiority in mentality that the study of music gives one? If our "high-priests" of music fail to display their mental prowess, where else shall we seek?

Do not become alarmed, dear reader, music study will not increase your intelligence,

neither will it diminish it. I found superior intelligence among our music students (but unfortunately not enough individuals to bring up the average). Music study is more a matter of muscle training than mind training and it is difficult to understand how such a myth could be given any credence by intelligent people. But let me quote briefly from the Forecast: "Music is addressed to the ear in the form of auditory sensations. These sensations are accompanied by or followed by feeling states which may be weak or strong. We designate the stronger varieties as emotions. Psychologists tell us that our feelings are the mainsprings of action, expressing themselves in instinctive or motor responses. These instinctive acts are made without conscious mental control. If, however, consciousness enters, it is likely to disturb the chain of motor responses. Thinking and feeling are antagonistic, for quite frequently the presence of one precludes the presence of the other. For example, one is incapable of thinking rationally in the heat of an all-consuming emotion or passion. Under such a strain, one acts as the race has acted by obeying the instincts that have made for perpetuation of the race."

"Experiencing an emotion does not stimulate one to think, but on the contrary it inhibits thought. Emotions stifle thought. They remove thought from the field of rationality, by placing it under the control of the autonomic nervous system. Feeling, then, is the antithesis of thinking.—Music's appeal is to the cerebellum and only faintly to the cerebrum. Or shall we express the truth in a slightly different way—music's appeal is to the spinal cord and only rarely and indirectly to the brain."

And why should anyone gloat over the fact that musicians are not "God's chosen people" mentally? My answer is of importance to music education. Our present philosophy of music education is based upon a foundation that is untenable. We fail to realize that our subject is not a factual knowledge one, primarily; nor even an intellectual

one. Our subject is, in fact, sensory and affective. The ultimate achievement of our art should be enjoyment and not erudition. We should be training the children of our land to be sensitive and responsive to the qualities of musical beauty instead of attempting futilely to train minds with the aid of hindrance of music. How stupid of musicians to attempt to compete with factual subjects; such as mathematics, history, etc., in this mind-training madness, for in this competition music not only fails to achieve this perverted objective but willingly abandons a superior one. Our responsibility in education is unique. There are countless so-called mind-training subjects in the schools, and only one or two of the fine arts. Ours is an aesthetic subject—a cultural subject—one that trains the feelings. Why should we sell our birthright? We have an important opportunity and obligation to train the hearts, so to speak, of the children of our land. Let us now not make the mistake of over-estimating the importance of the mind. Man's life is almost entirely on an instinctive and emotional basis. Mind is a relatively unimportant factor in our existence. Let other educators train minds, but let the music educator train the hearts.

accompaniment of drums, triangles, tambourines, quails, "coo-coo," etc., these later being played from carefully written out parts.

The present-day rhythm orchestra movement is the result of a union of these two ideas. In the kindergarten, children listen to pieces played on the piano or phonograph and are told that certain of them may beat their drums or shake their tambourines whenever a particular part of the music is heard, the rest of the time remaining silent and listening. In first and second grades, the children discuss the appropriateness of particular instruments for accompanying certain parts of the music, and this naturally leads to entire pieces being "orchestrated" by the children themselves. Usually some child is chosen as conductor and this in turn stimulates all the children to observe what a conductor must do. So there develops an attitude of interest in the structure of music (phrase repetition and contrast), in orchestral color, and in conducting, to say nothing of the fine training in rhythmic response and in keen concentration upon the music that the entire enterprise involves.

In the third and fourth grades the children often play from the score, using the same percussion instruments but now learning to read the printed symbols and playing only when the score tells them to. Some teachers have objected to the introduction of this latter type of activity because they felt that the chief value of the rhythm orchestra lay in the training in listening. But in music one must learn to use both ears and eyes, and practice in reading from a simplified score, after having had a year or two of experience in responding to ear impressions only, undoubtedly has great potential value in preparation for playing a serious band or orchestra instrument from a regular printed score.

It must be remembered that the chief aim of this activity is the development of discrimination based on intelligent listening. Caution is urged against making it merely a drilled performance for exhibition. The rhythm orchestra has educational value; although it must not be allowed to displace fundamental forms of musical activity, as supplementary to other types of work, it may well be included during the regular music period in the lower grades. In addition to such curricular use the teacher will probably want to encourage the organization of rhythm orchestras as a play activity outside of school hours.

Music in Ohio

Statistics furnished by Edith Keller, state supervisor of music in Ohio, states that there are 1,428 music teachers in Ohio, that 670 of these teachers are located in county school districts, 577 in city districts, 107 in villages, and 76 in teacher-training institutions. Music instruction, according to Miss Keller, should do more than simply teach a child to sing. It should aid in music appreciation, rhythmic development, creative release and skill in instrumental work. All children should have some type of music contact. This aim is more important than simply having a glee club, orchestra and band work where only the talented few are permitted to participate.



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Notes from the Field

CALIFORNIA, Long Beach—

Practical suggestions for teaching music appreciation in public schools will be given in an article compiled by the music department of the Long Beach city schools at the request of Mabelle Glenn, chairman of the Music Appreciation Committee of the Musical Supervisors' Conference. The article will be one of thirty to be published in a national publication. Corinne L. Wiley, assistant supervisor of music in the city schools, will write the article. The Long Beach public schools are among the country's leading schools in musical education.

NEBRASKA, Lincoln—

The school executives' magazine, published in Lincoln, Neb., has this to say on what they head "An Outstanding Musical Program":

No group in physical training, basketball, or outdoor sports of any kind could possibly show more interest and enthusiasm than the boys and girls in Lead, South Dakota, when they enter their music classroom and receive actual instruction. Some pupils may be in the second grade or some in high school, but regardless of their age or class, they are all in the same class in music because they are beginners and one plays as well as another. If one of these children makes more rapid progress than the others he enters a more advanced group, for there are more than 180 students all together. One may wonder how the children can be excused from their other class work to take music. This is made possible by a rotating schedule. If one group has a lesson twice a week, the first period on Monday, for instance, then on Thursday they have it in the second period instead of the first, and the next Monday they have it in the third period, and so on. In this way they miss a different class each time they take a lesson and they only miss the same subject about once a month. Teachers have copies of schedules and know when to send pupils to the music classes. As soon as any of the children become skilled enough in playing they are privileged to play in the band or orchestra. They begin in the third band or orchestra and then work up to the second, and finally to the first, so they always have something to look forward to and something for which to work. The pupils are required to furnish their own instruments but the school helps get them good rebuilt instruments at low prices and they can pay for them on time. All instruction is free. After the students find out whether they like music, and they get far enough along in it, they may take private lessons.

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musicians who have had musical instruction in the city schools, is an interesting addition to the city's music groups. Since the schools began to offer instruction in instrumental music, many students have been equipped to take up music seriously as a career, and an appreciation of music has been encouraged.

Unfortunately, many students lose their contact with music after they leave school. Unless they take it up professionally, they are likely to forget what they learned, to cease practice on their instruments, and to think of music as something that they "almost learned." The Flower City Band will prevent that sort of musical backsliding.

VERMONT, Burlington—

The State Music Festival will be held here May 8 and 9, 1931. Although plans for the Festival are still indefinite, it is certain that there will be a concert given by the All-Vermont Orchestra of 250 pieces, at the memorial auditorium, on May 9. This orchestra is made up from the different high schools in the state and it is expected that as many as fifteen or more will be represented.

The All-Vermont Orchestra will be directed by Harry E. Whittemore, supervisor of music in Somerville (Mass.); he has been the conductor of the orchestra for the past two years.

This year there will be a program of songs presented by an all-state glee club, made up from high schools, and given at the Burlington High School auditorium on May 8. It is not yet known who will conduct the all-state glee club.

WASHINGTON, Wenatchee—

Alice in Wonderland, one of the most fascinating stories for children, was delightfully presented in a three-act musical play at the high school auditorium by pupils of the Columbia School.

WEST VIRGINIA, Masontown—

A musical fantasy of eleven complete sets, Novelties of 1930, was presented in the Masontown High School auditorium as the music department's initial production of the year. It was staged under the direction of Mr. and Mrs. B. D. Ward, for the benefit of the recently organized band representing schools of Valley district. Several musical ensembles, clever single acts, and novelties were provided in the program.

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(Continued from page 28)

act—the only vocal number in the opera—beautifully. When attacked by Peter in the third act he played the part of the coward to perfection, and his death was magnificent. Joseph Urban, who was responsible for the stage production, made beautiful pictures of the dream scenes, and the other sets were adequate.

Serafin conducted with vigor, but it would seem that he might have brought out Taylor's music more effectively. He might, at least, have given more clarity to the choruses that were sung behind the scenes.

There was a capacity audience, and thirty curtain calls.

BARBER OF SEVILLE, FEBRUARY 4

Lily Pons added another triumph to her already generous list when she sang the role of Rosina in the Metropolitan Opera season's first presentation of Rossini's Barber of Seville.

In observing Miss Pons in this role, we became more and more convinced that she is an artist of much and varied talent. It has been said that comedy is much more difficult to interpret than tragedy, but Miss Pons has so much ease, assurance, and versatility that there never seems to be any trace of effort in whatever she essays. Interpretatively speaking, she has an excellent sense of comedy, which is always bound by finesse and good taste. This is something instinctive with Miss Pons, and what is more, it is colored by intelligence. Charn she has in abundance and physically she was the acme of perfection as Rosina. Her costumes were little gems. It seems that Miss Pons has copied them from Spanish paintings.

Another reason to put in the balance of Miss Pons' artistic attributes is that she never sings for purpose of mere display. This fact was particularly noticeable at this performance. Her singing to this listener was the most perfect she has done so far. This is the interesting thing about Miss Pons, she is constantly progressing; her voice seems more sure, more even, purer, more crystalline, easier of production, she was more fluent and piquant, and the staccatos and high tones seemed more eloquent than on her previous presentations, and at that time we thought she was just about perfect. After the Una Voce Poco Fa, she was given a rousing reception, but the greatest storm of applause followed the lesson scene in which she sang Proch's air and Variations.

It was obvious both from the applause and from the general atmosphere in the auditorium that Miss Pons has established herself firmly as a favorite. This is not

surprising, for she is a remarkable artist from every point of view.

The Barber was impersonated by that ever sterling artist De Luca, Mr. Pinza found favor as Don Basilio, and Armand Tokatyan was in fine form. His voice responded beautifully to the leggiere quality essential to the role, and he was very convincing in his comic moments. The work of Pompilio Malatesta has always been recorded as high art. One can say the same of his interpretation of Dr. Bartolo. There are no comedy tricks which Mr. Malatesta has not at his finger tips, and what a master make-up is his in this role! One would like also to say a word in favor of Gandolfi in the part of Fiorello. Though it is small, Mr. Gandolfi made it stand out through his charm and good singing.

Rossini's music seems to be of undying beauty and Mr. Bellezza found many opportunities to stress this point.

ANDREA CHENIER, FEBRUARY 5

The first performance this season of Giordano's Andrea Chenier was attended by a capacity Thursday night audience. Martinelli gave of his distinguished art in the title role and opposite him Elisabeth Rethberg was a superb Madelaine. Ina Bourskaya was the Countess, Gladys Swarthout, Bessi. Adamo Didur, as Mathieu, made his first Metropolitan appearance this winter. Mr. Bellezza conducted an impressive performance.

MADAME BUTTERFLY, FEBRUARY 6

Rethberg, Bourskaya and Martinelli all three sang in Andrea Chanier on Thursday evening, and again in Madame Butterfly on Friday evening. The fact is worth recording, since it is an unusual thing that artists are called upon to appear on two successive evenings at the Metropolitan. There was, however, in the Madame Butterfly performance no evidence of fatigue. The opera was given for the second time this season and had a performance of rare excellence. Rethberg was appealing and highly dramatic in the role of Cio-Cio-San, and the final scene was deeply impressive. The inartistic stage business of the child waving Japanese and American flags at the final curtain was omitted—fortunately. Cio-Cio-San simply pushes the child out of the room and closes the door, and the other members of the cast do not enter after Cio-Cio-San's death. All of which adds to the effectiveness and artistic excellence of the work.

Martinelli played the role of Pinkerton with his accustomed forcefulness and sang the music beautifully. He has the wisdom never to exaggerate the pathos of his short scene in the last act. He and Rethberg were enthusiastically applauded.

Bourskaya was an excellent Suzuki and Phradie Wells a dignified Kate Pinkerton. It is unnecessary to comment upon the playing of Scotti in the role of Sharpless. Others in the cast were: Paltrinieri (Goro), Malatesta (Yamadori), Ananian (The Uncle-Priest), Quintina (Yakuside) and Gandolfi (the Imperial Commissary). Bellezza conducted.

FLYING DUTCHMAN, FEBRUARY 6

The annual matinee cycle of Wagner operas began with The Flying Dutchman, before a sold out house. The cast was the same as at previous performances this season, with the exception that Michael Bohnen impersonated Daland, the father of Senta. His portrayal of the role was entirely up to his high standard. Mme. Jeritza was again an appealing Senta, Mr. Laubenthal a full-voiced and dramatic Erik, and Friedrich Schorr in the title role duplicated his masterly interpretations of earlier performances. Mr. Bodanzky conducted.

CARMEN, FEBRUARY 7 (EVENING)

Carmen drew a large audience on Saturday evening with Maria Jeritza in the title role, Nanette Guilford, Micaela; Armand Tokatyan, Don Jose, and Ezio Pinza, the Escamillo.

Mme. Jeritza offered much vocally and histrionically to hold the interest of the

audience, and sharing honors with her was Mr. Tokatyan, who was in excellent voice, despite the fact that he is about the most over-worked tenor with the company these days. Mr. Hasselmans conducted.

SUNDAY NIGHT CONCERT, FEBRUARY 1

The Sunday evening concert brought forth about a dozen Metropolitan Opera House stars in a program made up chiefly of operatic arias. Lawrence Tibbett was heard in the Eri tu aria, from The Masked Ball, and Valentín's Aria, from Faust, both of which were sung with that tonal beauty and authority so characteristic of the performances of this eminent baritone. Karin Brandzell's warm contralto voice gave pleasure in Printemps qui commence, from Samson et Dalila, and in Max Bruch's Ein Gewand Wirkend. Nanette Guildord scored in the Depuis le jour aria, (Louise) substituting for Queena Mario, who was indisposed. Thalia Sabaneeva replaced Miss Mario in two duets from Hansel and Gretel, which were sung with Ina Bourskaya. Others who contributed to the enjoyment of the concert were Pearl Besuner, soprano; Hans Clemens, Alfonso Tedesco, Giordano Paltrinieri and Marek Windheim, tenors; Arnold Gabor, baritone; Ezio Pinza and James Wolfe, bassos.

The orchestra, under the direction of Wilfred Pelletier, played La Fiancée Du Czar, Rimsky-Korsakoff; and the Nutcracker Suite, Tchaikowsky.

Boston

(Continued from page 8)

balanced and most musically. Miss Redell as Elizabeth did a remarkable piece of interpretation; her singing was beautifully toned, well phrased, and she reflected subtle feelings with a telling musically sense. Her performance in the prayer of the third act was especially well done. Mr. Baromeo was a sturdy Landgrave. His voice was deep and full and his impersonation was vigorous. Mme. Lieder as Venus was vocally and dramatically good; she was also beautifully alluring. Mr. Strack was a manly and plausible Tannhäuser; he sings well and looks well, his acting being varied and intelligent. The Bacchanale and the music of the Venusberg scene drew cordial applause. It was really a fine performance.

OTELLO

Verdi's Otello, too seldom heard these days, was received most cordially by a very large audience. The admirable lago of Vanni-Marcoux, Charles Marshall's vital Otello and Claudia Muzio's dramatically intensive Desdemona gave these three artists opportunity to show up at their best.

Mr. Marcoux, who is exceedingly gifted both as actor and singer, gave a strikingly telling impersonation; vocally, he came up to the demands of the score and offered much in a musically way. Mme. Muzio not only has a fine voice, but she knows how to use it, and it is easily believable that she fits well in the part that Verdi dreamed.

The remainder of the cast included Messrs. Ritch, Oliviero, Baromeo, Nicholich, Sandini and Mme. Claessens. Though these parts are minor roles, they need artists to interpret them and such may be called those who handled the roles on this occasion. Mr. Moranzoni brought out all of Verdi's dramatic style, yet finding much of the lyric Verdi of earlier days.

Toscanini to Conduct in Milan's Summer Festival

MILAN.—During the five weeks' festival to be held in Milan, commencing on July 25, no less than seventy representations of lyrical, dramatic and symphonic art will be given, among which one of the most notable occasions will be the appearance of Toscanini in a Beethoven program. The company from La Scala will open the festival with The Barber of Seville, followed by performances of Don Pasquale and Il Matrimonio Segreto. There will be symphony and chamber

choruses with which this club won second prize in the State Federation contest.

Edwin Grasse, violinist, organist and composer, played the noon recital at Calvary Baptist Church, New York, on January 12; his numbers included the prelude to Lohengrin and his own Intermezzo and Toccata. Notable was his fine control of the large instrument, as well as his warm expression and technic. January 17 he appeared at the Blind Men's Improvement Club, Town Hall.

Allan Jones, tenor, gave a recent recital for the Monday Afternoon Club of Passaic, N. J., and also the St. Cecilia Club of New York City.

The New York Madrigal Society, Marquerite Potter, founder, had Marion Bauer as guest of honor on January 10, at the Great Northern Hotel. The members and guests were exceedingly interested in her discussion of Modern Music. Yvonne de Treville, who will talk on operatic experiences, is honor guest on February 14.

Nevada Van Der Veer, contralto, will be heard this season with the Boston Symphony and Cleveland orchestras.

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ber concerts, concerts of French and Hungarian music, and the Philharmonic orchestras of Vienna and Budapest will collaborate. The chorus from the Vienna opera will be heard in serenades of Mozart, and Max Reinhardt is to produce a play by Hoffmannsthal.

A.

Michael Sherry Gives Recital

On January 23, at the Keyport High School Auditorium, Michael Sherry, tenor, gave a recital of considerable merit before a large and appreciative audience who seemingly enjoyed every moment of his singing. Mr. Sherry offered numbers by Purcell, Donaudy, McGill, Bohm, Handel, Verdi, Ronaud, Del Riego, Bizet, Kipling, MacMurrough, Gilberti, Coates and Rummel, all of which were sung with intelligence. His voice is a fine tenor of wide range and excellent quality, and Mr. Sherry achieved some splendid climaxes. Several encores were demanded.

The Keyport Weekly referred to Mr. Sherry's "extremely easy and gracious manner," and also said that with his lovely tenor voice under perfect control, Mr. Sherry gave an evening of unalloyed pleasure."

Emil Roxas was the capable accompanist and an addition to the artistic evening.

Lois Townsley in Recital

A piano recital of unusual excellence and promise was that given by Lois Townsley on January 27 in Steinway Hall. A program which included compositions of Bach, Mendelssohn, Debussy and Ravel gave the impression of being very carefully studied from every angle. There was a splendid technical control, much poise and artistic delivery of the various styles of compositions, with an appropriate tone for conveying the moods.

It is to be hoped that Miss Townsley will be heard again in a larger hall when the broad style and temperament of her playing will be better displayed. Miss Townsley is an artist-student from the Francis Moore Studios.

Eunice Howard in New York Recital

Eunice Howard, pianist, who appeared recently as soloist with the Manhattan Symphony Orchestra, will give a recital at the Town Hall on Saturday afternoon, February 14. Her program will be made up from the works of Bach, Beethoven, Brahms, Chopin and the moderns. Miss Howard will be assisted at this recital by Abram Goldfuss.

Piatigorsky Recital Cancelled

The New York recital of Gregor Piatigorsky, Russian cellist, which had been scheduled for February 22 at Carnegie Hall, has been definitely cancelled. Mr. Piatigorsky has been seriously ill with grippe in Boston for several weeks, and accordingly has been forced to cancel a number of engagements. He is now well on the road to recovery.

Leo Feist Left Large Estate

The late Leo Feist, music publisher, who died here on June 21, left a gross estate of \$1,614,923, the bulk of which is willed to his widow and three children, and \$100,000 bequeathed to charity.

ARMAND MARBINI TENOR

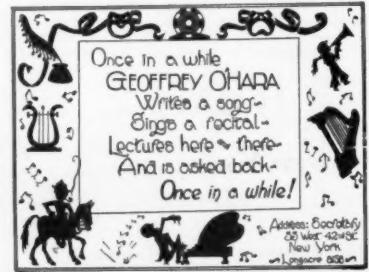
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Artists Everywhere

Paul Althouse sang this past month in Phoenix, Ariz., Los Angeles, San Diego, Santa Barbara, Hollywood, San Francisco, Oakland, Piedmont, Sacramento, and Marysville, Calif., also Portland, Ore., Wenatchee and Spokane, Wash., and Salt Lake City, Utah.

Frederic Baer sings in Uniontown, Butler, and Greenville in February, following his appearance in Indiana; he appears at the Penn High School Auditorium, in the Community Concert Course.

The Brooklyn Morning Choral, Mrs. F. M. Davidson president, and Herbert S. Sammons conductor, gave a well attended concert in the Academy of Music on January 20, the Kremlin Art Quintet, male voices, assisting. Works sung included five choruses dedicated to the club by Bornschein, Lester, Rebikoff and Clokey, and two

PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

CHARLES D. FRANZ, *Managing Editor*

EXPRESSIONS

The Piano Class Movement in England and America—A Comparison of Results—The Private Teacher as the Coordinating Link

It is interesting to note that the trend of piano conditions in England closely parallels the general course in this country. This is a natural condition, perhaps, because the problems are essentially the same. The only differentiations arise from special conditions, such as the added stress of German competition in England, a factor that has not made itself very evident as yet in the United States. It is valuable to follow up this comparison, because much may be learned by analysis.

Right now, the big topic of discussion in both countries is the group teaching of piano lessons as a method of saving the industry. In the United States, as is well known, considerable progress has been made in gaining the cooperation of the educational authorities. Piano classes in the schools are operating on an ever increasing scale and are coming to be recognized as a definite part of the curriculum. Almost sole credit for the advance thus far made must be given to C. M. Tremaine, director of the National Bureau for the Advancement of Music, who fathered the plan and convinced the music supervisors of the country of its practicability.

Group Teaching in America

The progress of the group teaching plan in the United States has been an uneven one. It was originally planned that piano dealers should individually or cooperatively sponsor piano classes in their warerooms under competent supervision. There was a wide variety of results. A few did manage successfully for a while and were compelled to give up their efforts only because increasing expenses and falling sales forced a curtailment of everything except direct sales efforts. Any number of other efforts were out and out failures, due to the attempts of dealers to make their class teaching plans an immediate avenue of sales. This spirit of commercialism handicapped the advance of the movement because it prejudiced the school authorities, who declined to consider the idea on the grounds that it was introducing commercial propaganda under the guise of education.

In short, and there is no blinking at the facts, with a few notable exceptions, piano men have neglected to make full use of this opportunity of creating future piano prospects. Even more ghastly has been the failure, for the most part, to realize upon the wonderful opportunity for cooperation with the music teachers, the indispensable factors in creating musical literates. Despite the lackadaisical attitude of the major part of the trade, however, the movement is showing a healthy growth, and is one of the factors that is helping to build for a brighter future for the piano business.

Group Classes in England

In England, where the piano class movement started about the same time, practically nothing has been accomplished. According to a recent report in

the Pianomaker, one of the leading trade journals in that country, no progress has been made in the schools, and only about eight firms have tried to establish classes. Nevertheless, the association leaders have not given up hope and are pinning their faith on a determined effort to do something of value with the group teaching idea. It is admitted that the whole affair has been badly handled, the school authorities have not been properly approached, but the crux of the situation seems to be the indifference of the dealers.

Under the heading—The Salvation of the Piano Industry—Not a Miracle—Simply Hard Work, Plus Piano Group Teaching—the Pianomaker launches a plea, of which the following is a part:

Have dealers lost the art of salesmanship or are they paralyzed by the burden of modern business exigencies? Something—whatever it may be—is eating at the heart, not only of the retail trade associations, but at the initiative of the ordinary dealer as well. When a dealer is asked why he has not tried to get the cooperation of the local teachers in establishing pianoforte group teaching, the answer is that the teachers are so antagonistic to the project that it is inadvisable to create animosity in that direction. If the truth were told, the average dealer wants somebody else to do the donkey work, and, although in the old days, in the metaphorical sense, the donkey got all the kicks and no ha'pence, today it is the man who puts his back into the business who has no fear of capital in hire purchase business, or of the doom of the pianoforte trade. Similarly, except to support the Federation by way of pecuniary aid, can anyone point to direct effort on the part of either the British Associated Pianomakers or the Pianoforte Manufacturers' Association? Our records show a blank.

Get to Work

In this first month of 1931, we would seriously urge both pianomakers and dealers to go out bald-headed and stripped to the waist in the effort to make piano group teaching the feature of all their efforts. Not only do we want to foster a love of the pianoforte in the minds of the young, and through them in the minds of their parents; the great idea is to get educational authorities to install pianoforte group teaching as one of the essential items of the ordinary school curriculum. One great effort and the aim can be achieved, but when you realize that only about eight dealers have had the foresight to be the pioneers in adopting something that is the safest sureguard for the future prosperity of the industry, the fatuity of the whole matter gets heart-breaking.

Now, or Never

Since piano group teaching was launched by the Federation the cost can be reckoned in thousands of pounds. And the results? Infinitesimal! The potentialities are great, by sheer indifference the great cost expended by the Federation has been virtually wasted. Educational authorities have evinced interest, and teachers, once it

was explained to them that the system was to their direct benefit, have cooperated with the handful of dealers bold enough to try to do something for themselves, but there has been a lack of cohesion between the educational and administrative sections. We go so far as to say, in regard to pianoforte dealers and makers, that the only possible excuse for upholding trade associations today is the maintenance of the goodwill of their business; and through no more potent agency can that goodwill be maintained than by the support of pianoforte group teaching. And to the Federation, too, we would impress that pianoforte group teaching is the only plank in its platform that will withstand the weight of its most ponderous critic.

The Private Teacher

All this reads like a pitiable record of inefficiency and waste, a repetition of an experiment that did not prove any too successful in this country—that is regarding dealer efforts to conduct piano classes. Yet the idea behind it all has potentialities and it is definitely interesting people in music.

However, the big point seems to be missed. The chief, one might say, sole value of the group teaching plan is that it acts as a "feeder" for the private music teacher. It is exceedingly doubtful as to whether any considerable musical advance can be made through group teaching. It has undoubtedly value in imparting the rudiments of music. But the individual problems must be met by individual instruction, and it is here that the services of the private teacher are absolutely necessary.

The private music teacher is the connecting link that gives value to the entire group piano plan, for unless the "graduates" of these elementary classes continue to progress under individual instruction, there can be no lasting urge towards the possession of a piano. It must be remembered with the passing of the vogue of the player piano and with the limited sales of the electric reproducing instruments, amateur or home pianists represent the bulk of the piano buyers.

The Problem

The plan now being tried both in England and the United States will prove valuable in direct proportion to the efforts expended in its behalf. Piano men have something real at stake, and should do their part. It is not now a question as to whether group piano teaching is the only means of rebuilding the piano business or even whether it is the best plan that could be tried. It definitely represents efforts in the right direction, and as such is worthy of support.

It does not mean, furthermore, that piano men can rely entirely upon this one plan. There is much to be done in these days of retrenchment in planning for bigger business ahead. The individual problems of each dealer in keeping to a low margin of overhead, and financing his business on safe basis of assets rather than on hopeful expectancy (the shoestring financing of the past), are matters of immediate importance.

At any rate, let piano dealers in this country and in England remember that there is nothing so far proposed or likely to be proposed in the near future that will do away with the necessity of Work, and hard work at that.

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—OLIVER WENDELL HOLMES

The Outlook for the Piano—The Lessons of 1930 Interpreted in Terms of Commonsense—The Silver Lining Behind the Cloud of Depression

The U. S. Government business survey now being conducted by the Department of Commerce reveals some interesting facts to confound the professional business pessimist. The report covers a wide range geographically, and the size of the cities and towns investigated show an equal variety. But the outstanding feature of most of the tabulations so far released is the fact that the volume of general business did not show the tremendous falling off that everyone had been led to expect. On the contrary, it seems, on the basis of governmental findings, that 1930 was by no means the disastrous year it has been proclaimed.

Conditions throughout the country have been spotty. Articles that enjoyed a good sale in one part of the country were not in demand in others. Increases (over 1929) in one line were offset by decreases in others. But, and here is the significant point, the gross volume of business held up very well, all things considered.

It all seems like a picture puzzle that doesn't quite fit together. If the official reports indicate a true state of affairs, why all the calamity howling? How can one balance the undoubted problem of unemployment—a sure sign in itself of falling business—against the rather decent showing of buying?

Net Profits the Answer

A little reflection, however, indicates something that might be the answer. In all of these reports there is no mention, naturally, of net profits. And in any business, the vital factor is not how much money is deposited daily in the bank, but how much of it really belongs to the depositor, and how much of it is put there merely to cover checks drawn to pay for running the business?

This thought of volume for volume's sake brings to mind the old story of the woman who sold apples for less than they cost her. Her explanation was that she could afford to do this because she sold so many of them.

This is perhaps not a fair comparison. The craze for volume and turnover has calmed down considerably. Much of the bargain offerings in many lines during the past year can be explained by a desperate need of cash, even at the expense of profits. Yet, withal, the fact remains that net profit considerations were pushed considerably in the back-

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ground. Over-stocking, expensive overheads not warranted by gross business, all the incidental wastes of mis-management, curtailment of advertising, and the falling off of selling efforts—all these tell the rest of the story.

However, behind all the comment on lost profits and business depression (actually—lack of profits) is the fact that during 1930 the American public continued buying and buying in huge volume. And furthermore this buying was by no means confined to the bare necessities of living.

The Future of the Piano

Of the piano business last year, perhaps the least said the better. But even here creeps in a doubt. In some sections of the country piano sales were fair if by no means remarkable. In others, sales were decidedly a minus quantity. There is a lingering doubt if general conditions supplied the answer to this deficiency. It is hard to keep cheerful under discouragements, and certainly 1930 provided a fair share of these. None the less the suspicion remains that some dealers spent so much time in being sorry for themselves that they did not put their full strength into selling.

Looking ahead in the current year the outlook is actually cheering, and this is not merely professional optimism. There is no doubt that there is plenty of money for retail purchases, business depression and unemployment given due consideration. There are plenty of signs that the pendulum of public favor is swinging back to the piano. There is a greater interest in music being demonstrated by the people than ever before in American history. The idea of personal participation in music making is bound to take a hold, and the tangible results of this movement will be reflected in more piano sales.

The old fallacy of the radio being a competitor of the piano is an exploded theory. Radio has done and is doing more to interest people in music than anything that has ever been offered to the great American public.

Music Students—Piano Prospects

There are more children studying music in the public schools than ever before in the course of the educational history. Thousands of children are learning to play musical instruments, stimulated by national contests and inter-school competition. If only a small percentage of those children now studying music continue their musical training under experienced teachers, there will be a marvelous revival of this form of home entertainment.

In all this training in music, it is interesting to note the change in attitude of music educators. Music has ceased to be "highbrow." It is no longer expected that everyone learning to play a musical instrument is doing so with the thought of becoming a paid public performer. The requirements for a concert career are rigorous. Only the exceptional talent can hope to scale the peaks. But there is a wide difference between this and the humbler requirements necessary to play and to play acceptably the simpler things that are entertaining. These "home entertainers" form the backbone of the piano purchasers of the future.

In addition to the child music education movement there are being made efforts to interest adults. There are any number of parents who rather shamefacedly "fool around the piano" picking out some tune with a rigid forefinger. They have been scared away from any further demonstration, partly through lack of time and partly because they think themselves too old for "schooling." Now, simplified teaching is the order of the day. Lessons are designed to hold the interest of those studying, and definite progress can be recorded in the process of learning. All of which may not be a satisfying foundation for a concert pianist, but is eminently fitted for the immediate purpose.

In short, there is facing the piano dealer a large class of musically intelligent people, who are rapidly acquiring some small ability to play the piano. Also, they have the money, if not the impulse to buy pianos, or to replace those they already possess with better ones. It is a real opportunity. It will take a good deal of planning and hard work to make the most of this opportunity—but hard work seems to be the inevitable portion of the piano dealer for some time to come. Inevitably the rewards will be commensurate with the diligence, intelligence and honesty of the efforts made.

* * *

The Passing of the Convention—The New Spirit of National Trade Meetings—The Business Conference Idea

A good idea is always worth passing on. Here is one taken from a class publication in the department store executive field concerning association meetings. The following speaks for itself, and incidentally is a repetition of what has been said many times by this paper. None the less, the idea is still a good one. Here it is:

"It has been more than passingly apparent during the last few years that the day of the business 'convention,' like the day of the World's Fair, is over and done with. For one thing, increase in competition is making it necessary for executives to stick as closely as possible to their work, unless, by leaving it, they feel certain that they will receive value that more than balances their absence. For another, there is the fact that the lure of travel to the scene of the convention is by no means as great as formerly, due to the frequency with which similar journeys are made by automobile.

"As a result, leading trade associations have come to the very wise conclusion that their 'conventions' should be transformed into 'Conferences,' even if the previous name is still retained. The fire works of oratory and the dull monotony of a large number of set speeches are therefore being offset, at least to a considerable degree, by round-table discussions, while questions from the floor at the conclusions of addresses are being stimulated.

"The step taken this year by the National Association of Retail Clothiers and Furnishers, in connection with its annual meeting in Chicago early this month, is an excellent example of this new trend. This meeting, the N.A.R.C.F. officially announced, will not be a convention. It will be a 'business conference,' with few speeches and many speakers. Group meetings of merchants who operate stores of similar size will be held, and every member of the association has been requested to submit questions which he would like to have answered at this conference. The entertainment features of the meeting have been deliberately subordinated, and while there will be a banquet and dance, every other minute of the four days will be devoted to a business-like consideration of business problems.

"This may not meet with the approval of the old-time, glad-handing come-on-up-to-my-room type of convention attendant, but the movement should receive the enthusiastic support of every retail executive desirous of securing full value for the time spent away from his store."

* * *

The Proposed New York State Retail Sales Tax

Some little stir is noticeable in retail circles over the proposed state tax on retail sales in New York. It is understood that this proposal originated from certain real estate organizations who approached the New York Commission for the Revision of Tax Laws with a plea for relief on taxes to the extent of \$250,000,000 annually.

A few figures on this were recently brought to light by the Wall Street Journal. The total turnover of retail sales in New York State is estimated at \$6,000,000,000 a year. A one percent tax (the usual levy elsewhere) would bring the total revenue to \$60,000,000. In order to conform to the request mentioned above a 4 percent tax would be needed. When it is taken into account that at least as much more would have to be expended by the various stores in handling the tax, all to be passed on, of course, to the consumer, the addition becomes prohibitive.

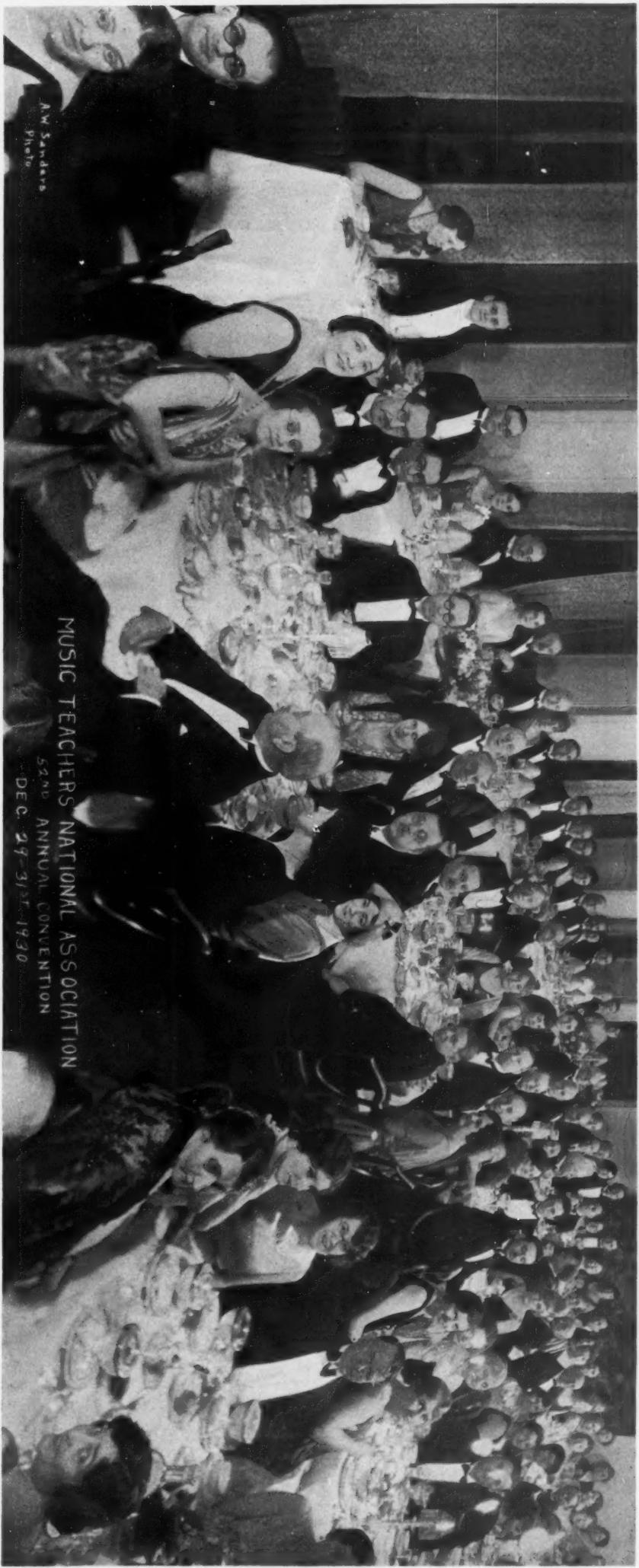
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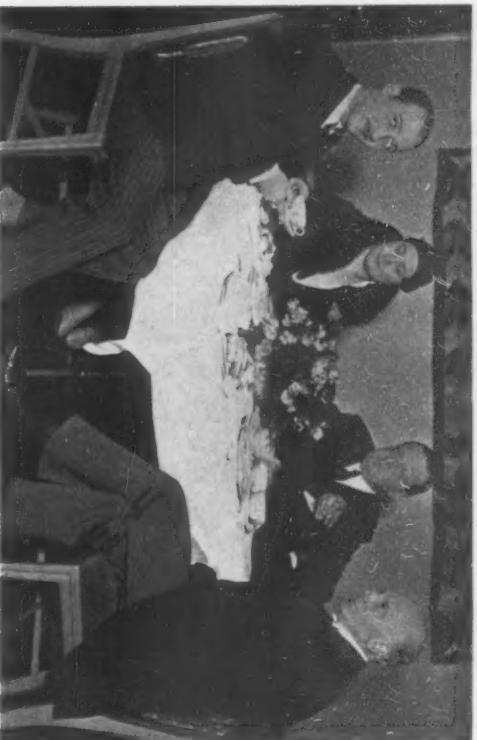


MUSIC TEACHERS' NATIONAL ASSOCIATION
52ND ANNUAL CONVENTION
DEC. 29-31, 1930

MUSIC TEACHERS' NATIONAL ASSOCIATION BANQUET, GIVEN IN ST. LOUIS DURING THE ANNUAL MEETING, DECEMBER 29 to 31, 1930. Those at the head table, reading from left to right, are: Mrs. Ora Lanke, past-president Mu Phi Epsilon; Stanley Chapple, Ernest Krieger, Mrs. Leo Miller, Rudolph Ganz; Dean H. L. Butler, president National Association of Music Schools; Mrs. Howard Hanson, immediate past-president M.T.N.A.; D. M. Swarhout, president-elect M.T.N.A.; Rev. Thomas M. Knapp, chancellor St. Louis University; Mrs. Ernest Kroger; William Arms Fisher; Karl W. Gehrkens, vice-president and editor M.T.N.A.; Mrs. Henry Gerling; Oscar W. Demmier, treasurer M.T.N.A.; Mrs. Crosby Adams; Henry Gerling; superintendent of education, St. Louis Public Schools; and Mrs. George M. Stephens. Many representative musicians are in evidence at the other tables. Unfortunately, fully one-half of those present were out of the camera focus.



MRS. H. H. A. BEACH, conductor of the New York Philharmonic-Symphony Orchestra, was host at a tea on February 4, at the Hotel St. Moritz, to meet Carlo Zecchi, the twenty-six-year-old Italian pianist who made his New York debut the following night at Carnegie Hall with the Philharmonic. Some 200 guests from the social and musical world attended, including the Consul General of Italy, Comm. Emanuele Grazzi. Pictured here, left to right, are: Carlo Zecchi, Mme. Molinari, Consul General of Italy, Comm. Emanuele Grazzi, and Maestro Bernardino Molinari. (Photo by Cosmo News Photo Co.)



A RECEPTION FOR ZECCHI

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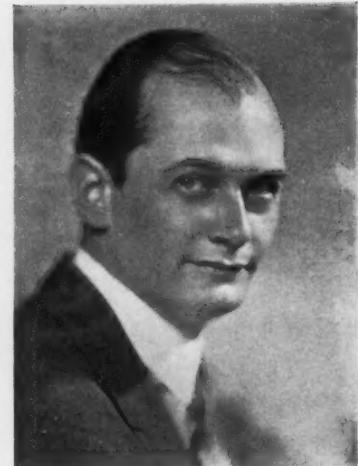
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